

SHORTLY TO BE PUBLISHED.

A fine set of FOUR FOX-HUNTING PRINTS
after HENRY ALKEN.

Plate 1.
"Meeting at Cover."



Plate 2.
"Breaking Away."



Plate 3.
"Full Cry."



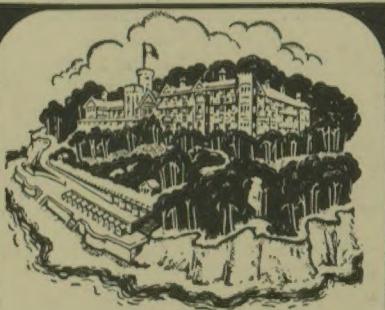
Plate 4.
"The Death."

Size of each work 24" x 6", exclusive of margins.
Engraved in mezzotint and Printed in Colour by Hand at one printing in the XVIIIth Century Manner by EUGENE TILY.
Edition limited to Remarque Artist's Proofs only. Each signed by the Artist and published at 25 guineas the set of four.

FROST & REED, LTD., 10, CLARE ST., BRISTOL,
and 26c, KING ST., ST. JAMES'S, LONDON, S.W.1

Publishers of Fine Prints since 1808.

Any reputable Print-seller will show you these works without obligation to purchase, or they may be obtained from the publishers.



ONCE a fine old country seat, this luxurious hotel stands upon its own cliffs among ten acres of wooded grounds, which include the private bathing promenade and foreshore. The service and cuisine are famed for their excellence; the appointments all that could be desired. One of the finest squash racquets courts in England, and four tennis courts (hard and grass) are within the grounds. Five first class golf courses within easy reach. Dancing and Orchestral Music. Lift to all floors. Garage for 100 cars.

Write to the Manager for Illustrated Brochure and Tariff

**BRANKSOME
TOWER HOTEL**
Bournemouth

Telegrams: Branksome Tower, Bournemouth. Telephone: Management, 415. Visitors 4000.

Do you live in INDIA EGYPT, THE SUDAN, UGANDA, KENYA, TANGANYIKA?

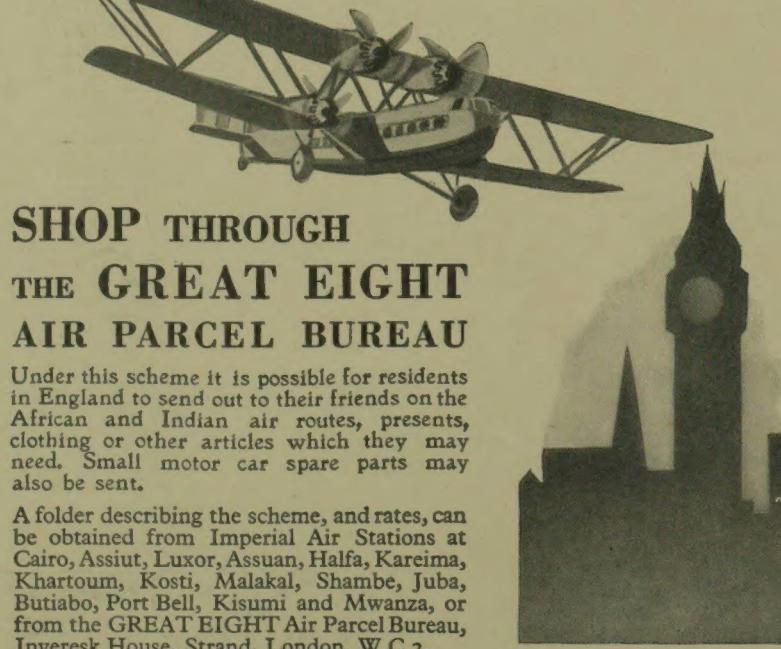
Have you
Friends
There?

By arrangement with Imperial Airways Limited, Illustrated Newspapers Limited, the proprietors of ILLUSTRATED LONDON NEWS, SKETCH, TATLER, BYSTANDER, SPHERE, GRAPHIC and BRITANNIA & EVE, have established an Air Parcel Bureau by which, under certain conditions, orders entrusted to them by overseas and home readers will be despatched by air to the countries named.

SHOP THROUGH THE GREAT EIGHT AIR PARCEL BUREAU

Under this scheme it is possible for residents in England to send out to their friends on the African and Indian air routes, presents, clothing or other articles which they may need. Small motor car spare parts may also be sent.

A folder describing the scheme, and rates, can be obtained from Imperial Air Stations at Cairo, Assiut, Luxor, Assuan, Halfa, Kareima, Khartoum, Kosti, Malakal, Shambe, Juba, Butiabo, Port Bell, Kisumi and Mwanza, or from the GREAT EIGHT Air Parcel Bureau, Inveresk House, Strand, London, W.C.2.



East Coast Types

CLACTON-ON-SEA (Essex)

Well equipped and progressive seaside resort, plentiful entertainment; a sea wall 1½ miles long. One of the healthiest bathing centres on the East Coast.

FELIXSTOWE (Suffolk)

Tennis, golf, bathing, boating and fishing do not exhaust the attractions of Felixstowe. The town is well planned with many promenades and cliff gardens. The Felix is the most noted hotel in East Anglia.

LOWESTOFT (Suffolk)

One of the most popular seaside places in England; a great fishing port. It combines the ancient and picturesque with the modern, and its promenades, gardens, piers, concerts and sands, recommend it to tens of thousands. Oulton Broad is quite near.

YARMOUTH

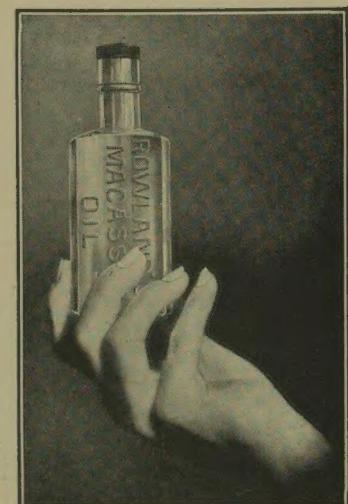
has everything for which people visit the East Coast. It is the principal fishing port of Norfolk and has a sea front over three miles long. The old streets have singular charm and repay a visit with camera or sketch book.

Free Book "Eastern Counties" from L.N.E.R. Stations, Offices and Agencies, or from Passenger Manager, L.N.E.R., Liverpool Street Stn., E.C.2; York, or Waverley Stn., Edinburgh, or Traffic Supt., L.N.E.R., Aberdeen.



No. 3 The Lobsterman

**TRAVEL CHEAPLY BY L.N.E.R.
TO THE DRIER SIDE**



Restore your hair

to youthful colour and vigorous growth by stimulating its weakened roots to renewed activity. Rub a few drops of the rich, pure nourishment of Rowland's Macassar Oil well into your scalp every day.

Of Chemists,
Stores and Hair-dressers, 3/6, 7/-
and 10/6. Red
for dark hair,
golden for fair
or grey hair.

**Rowland's
Macassar Oil**

A. ROWLAND & SONS, LTD.
112, Guilford Street, London, W.C.1



"...I often
wonder"

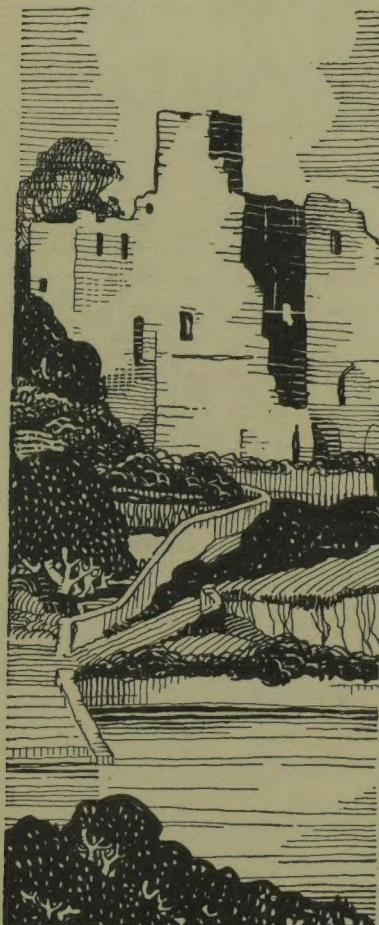
what complexions were

like before Wright's

was made ... "

**WRIGHT'S
COAL TAR SOAP**

6d. per
tablet.



**Take your
holiday in
Ireland**

Don't dash off to the nearest seaside town this year. Plan something better. Ireland for example. The resorts of Ireland are gay—full of visitors but not overcrowded. The green hills and valleys wait to greet you... go and do all the jolly holiday things you have been looking forward to in the peace and beauty of the Emerald Isle.

PRINCIPAL RESORTS

Tramore
Wicklow
Bray
Kingstown

Kenmare
Dungarvan
Youghal
Lahinch

Parknasilla

Kilkee
Mallarany
Glengarriff
Achill

Galway
Sligo
Rosslare
Ballybunion

Inland Resorts include: Killarney, Avoca, Caragh Lake, Lisdoonvarna, Glendalough.

★ Guides and particulars of Tourist, Week-end, and Holiday Return Tickets from Paddington or Euston Stations, or from any G.W. or L.M.S. Station, Office or Agency ★

SWAN & EDGAR'S FASHIONS FOR THE SMALL SIZE

"Alleyne" (right). A distinctive Dress and sleeveless Coatee in a novelty check material. With small pleats in skirt to allow full freedom of movement. Piqué is used for piping at neck and cuffs. In brown/white, black/white or navy/white. Three small sizes.

7½ gns.



"Hollywood" (left). An attractive Two-piece Suit. The coates is in Wool Georgette showing the new low flare and sleeves. Finished with self material bow at neck. Lined throughout with fancy San Toy Crêpe to match the dress trimmed with fine pleating and with short sleeves. In all new Spring colourings, including cherry, blue, green, black or beige. Three small sizes.

7 gns.



"Olive" (left). A useful street Frock in Wool Georgette, trimmed with silk piqué. In blue, red, beige, green, navy or black. In three small sizes.

4½
gns.

"Sammy" (right). Ideal for sports wear. This Cardigan, Scarf and Skirt are made in a pretty range of Tweeds. In lime green, yellow, beige or powder blue. Three small sizes.

3 gns.

To make a complete outfit, a belted coat cut on straight lines may be obtained to match. Lined Celanese.
3 gns.



"Olive"

"Jinnex" (right). This very effective Wrap Coat, a copy of a model, is made in Romaine, with soft becoming revers and sleeves trimmed in contrasting colour. Lined Crêpe - de - chine. In black, brown, beige, lido or green. Three small sizes.

6 gns.



"Jinnex"



"Kiki"

Small Sizes Salon: Third Floor.

"Kiki" (left). Designed in a wonderful range of fancy San Toy Crêpes, this charming sleeveless Dress and coatee is trimmed with fine pleating to match. In three small sizes.

4½ gns.

SWAN & EDGAR

ORIENT LINE

CRUISES TO NORWAY AND NORTHERN CAPITALS

JUNE · JULY
& AUGUST

13-DAY CRUISES
FROM 20 GNS.

20-DAY CRUISES
FROM 30 GNS.

WRITE FOR PROGRAMME
Managers: Anderson, Green & Co., Ltd.
5 Fenchurch Avenue, E.C.3.

West End Offices: 14 Cockspur St., S.W.1

and No. 1 Australia House, Strand, W.C.2.

Green's Mowers are
regularly used at
Malvern College.



By Appointment.

After all, you cannot beat a GREEN'S

Every Lawn Mower made by Green's is the best for its work. Green's hand, horse or motor mowers are world famous for efficiency, simplicity, easy running, long life and excellence of design and construction.

With a Green's Mower you never have to go over the ground twice—once is quite enough for the cutting to be well and truly done. Green's make matters easy for those who play on lawns.

Obtainable from all leading Ironmongers. Send for fully Illustrated Catalogue No. 54.

THOS. GREEN & SON, LIMITED
Smithfield Ironworks, LEEDS.
And New Surrey Works, Southwark St., S.E.1
Established 1835.

"GRIFFIN"
ROLLERS
with balanced
handles.

14in. x 14in. 42/6
17in. x 16in. 57/8
20in. x 18in. 72/6
22in. x 22 in. 85
less 5 per cent.
cash.

GREEN'S LIGHT MOTOR MOWERS.

Made in the following sizes:
14 in. (with 1 clutch) £29
14 in. (with 2 clutches) £30
16 in. £37 10s.
20 in. £52 10s.
24 in. £67 10s.
30 in. £85 0 0
Also heavier type Motor
Mowers up to 42 in., less
5 per cent. cash.

A GREEN'S IS A GREEN'S 20 YEARS AFTER

GREEN'S LAWN MOWERS

For Spring Weddings



VERY HEAVY
SOLID SILVER
TEA SERVICE

Three-piece Set	£8	8	0
Hot Water Jug	4	4	0
14-in. Waiter	9	9	0

COMPLETE SERVICE
£21 10 0

Vickery
145-147, REGENT STREET,
LONDON W.1
BY APPOINTMENT TO THE ROYAL FAMILY

Summer House
No. B466, with
waney-edge elm
walls and oak-
shingled roof.



The clock has stopped

40 retreats from
time. Some revolve.

write for catalogue 982.

Boulton & Paul Ltd.,
NORWICH 139 Queen Victoria St., E.C.4

THE ILLUSTRATED LONDON NEWS

The Copyright of all the Editorial Matter, both Engravings and Letterpress, is Strictly Reserved in Great Britain, the Colonies, Europe, and the United States of America.

SATURDAY, MAY 9, 1931.



WHEN THE PRINCE TRAVELS BY LINER: H.R.H. THE PRINCE OF WALES AND H.R.H. PRINCE GEORGE PLAYING WITH PASSENGERS' CHILDREN IN THE SOCIAL HALL OF THE "ARLANZA."

As we note in connection with a most interesting series of kindred drawings which is reproduced on later pages of this issue, the Prince of Wales prefers to be regarded as an ordinary passenger when he travels by liner; that is to say, he requests that there shall be as little formality as possible. Thus he is able to take a full share in the life of the passengers. In this particular drawing, he

is seen with his brother, Prince George, playing with passengers' children in the Social Hall of the "Arlanza," helping, with the aid of a deck quoit, to make Peter, the dachshund, beg; while some of the youngsters discover sweets in his brother's pocket—as anticipated! There is a nursery aboard the liner; but the children usually prefer to make a special corner for themselves in the Social Hall.



By G. K. CHESTERTON.

IT is very amusing to watch the frantic efforts of the materialists to conceal the complete collapse of materialism. We talk about news from the front, but in actual warfare those at the front are often kept ignorant of the news from the rear. And, just as the soldiers fighting in the battle-line might be left uninformed of a big disaster at the base, so it is hoped that hundreds and thousands of tame and industrious writers will go on writing in the tradition of the nineteenth-century science of Haeckel and Huxley, entirely undisturbed by the twentieth-century science of Eddington and Einstein. It is counted the more possible because, in a rather special sense, the defeat did happen behind the lines; the explosion occurred in the camp. It was entirely the work of scientific men, wholly unassisted by any of the men who are accused of being anti-scientific. It was largely the work of men who, to do them justice, made their discoveries at the expense of their dogmas. It was the materialists who destroyed materialism, merely by studying matter. They poked and prodded matter, dug into matter, dissected matter, divided and sub-divided matter; until one fine morning matter blew up with a loud bang and has never been seen since. It seems to have entirely disappeared. To judge by the descriptions given by the scientists themselves, it is either nothing at all or it has turned into something like the square root of ninety-nine. It is rather as if we said that the whole Solar System had now turned into Tuesday afternoon; or that the real nature of Protoplasm is identical with twenty minutes to five. To a mathematician and physicist it is not, of course, really so fantastic; but it is quite as far away from the faintest possibility of materialism. The physicist is now a metaphysicist, as certainly as the mathematician is a metaphysician. An explosion is an expansion, and this one seems to have expanded into the very thin air of theories and abstractions. You cannot disguise the nature of such an explosion by calling it an electron. So far as the materialist is concerned, it is an electrocution.

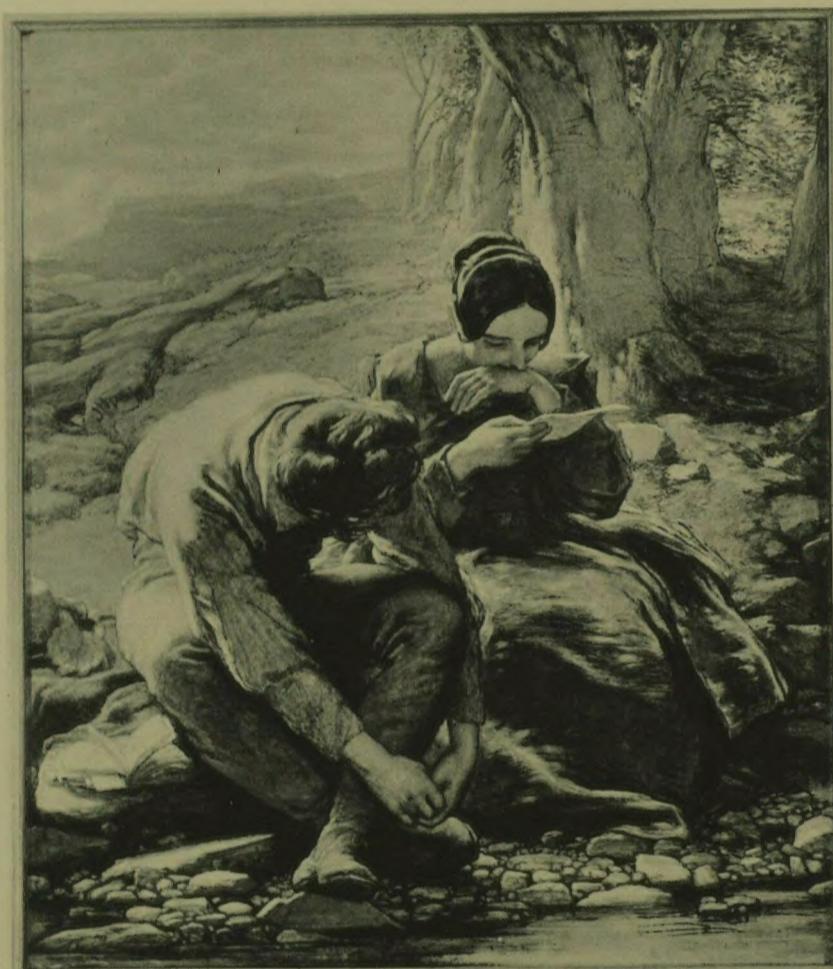
Anyhow, the scientist did it all with his little hatchet; the philosopher had no axe to grind. On whichever side of the old quarrel the truth is urged, the truth is that the whole of this collapse of materialism has taken place in the field of matter. Materialism was not destroyed by anti-materialism. It died, like Sennacherib, unsmitten by the sword of the religious enemy; touched at most with the scalpel of the most sympathetic surgeon. There are some of us who have been charged with a lack of sympathy with that sympathetic surgeon and his scalpel. We have been accused of having our own (quite unsurgical) knife in him from the first. We have been accused of hostility to the scientist, when we were merely hostile to the materialist. But we had nothing to do with the death of the materialist. Like many innocent persons in detective stories, who are convicted of possessing a knife or of having threatened the dead man with death, we are utterly blameless and bloodless, to anyone who knows the true story. We have been called reactionary; we have been called romantic; we have even been called religious. No taunt or term of abuse was too vile to be hurled at us; we have had (like the stupid criminals arrested by stupid policemen in the detective stories) a sufficient supply of bad names to hang us. But it was not we who murdered the Monistic Universe of

Professor Haeckel. It is not our romantic dagger that will be found sticking in the corpse of the materialist; it is the surgical knife of the other scientist. The scientist, and the scientist alone, has earned the thanks of men and the admiration of angels by murdering the Mighty Atom.

From time to time, in the nineteenth century, bishops and priests and parsons of all sorts were told sternly, and even menacingly, that they must accept the conclusions of science. Some of them through timidity, some of them through a fine Christian humility, some of them through a sheer blind idiocy, actually did accept the conclusions of science. It is the scientists who refuse to accept the

anti-materialist camp, having been for years a camp-follower in that campaign. And I know very well that no mystic of any mystical school would ever have swept away matter and materialism so ruthlessly as the physicists have done. There was not a parson in all the parishes of the world who would have rebelled against the laws of Newton, left to himself; or desired to dispute with the discoverer of the Differential Calculus. It is a scientist and a sceptic who offers to prove that Newton is nonsense; or, perhaps, rather to prove that the nonsense of Einstein is more true than the sense of Newton. I am not prepared for a moment to arbitrate between the paradoxes of the new astronomy and the rationalism of the old. I only say that the attack on astronomy has come from astronomers, not from astrologers or flat-earthers or adherents of really antiquated superstitions; still less from sane and normal and traditional Christians. The worst that can be said of any of the latter is that they have accepted the conclusions of science rather too readily, sometimes accepting the conclusions of science which science only accepted almost instantly to reject.

Anyhow, as I say, it is great fun for us, the lookers-on who see most of the game, though in this case we did none of the work. It is great fun to follow the old nineteenth-century nihilists and atheists desperately trying to prove that nothing has been done. They were always boasting that physical science must change and progress, but they were frightfully disgusted when it did progress beyond their position and even change in our favour. The venerable Victorian materialist wanted the world to grow more and more scientific; but only on the strict condition that the science should grow more and more materialistic. The bare idea that science could ever dare to discover anything that is not a Mistake of Moses is enough to bring his grey whiskers in sorrow to the grave. His was a simple faith: that science is always right so long as it confines itself to proving that religion is wrong. That it could possibly stray from the straight and narrow path and wander away with some pottering notion of proving something else; that it could ever, at any time, occupy itself with other things besides quarrelling with the parson or exposing the craft and crimes of the priest—all this seems utterly inconceivable to the dear old fossil and collector of fossils. The individuals of this class or type, though they still hold the highest titles and academic seats of the scientific world, will not hold them very much longer. But there still exists among materialists a hope that what has really happened may be successfully hidden, in the welter of words and fog of false information that forms so large a part of modern reading and conversation. Undoubtedly they have on their side a vast amount of ignorance and illogicality and dullness and delay. In scientific matters, as in military matters and financial matters, it actually takes a very long time for the truth to trickle through the



THE NINTH TREASURE TO BE ISOLATED AT THE VICTORIA AND ALBERT MUSEUM: "THE SONNET," BY WILLIAM MULREADY, R.A., A PAINTING WHICH ANTICIPATES THE PRE-RAPHAELITE MOVEMENT.

The first treasure to be isolated under the scheme by which a week's special prominence is given to some particular object at the Victoria and Albert Museum was illustrated in our issue of March 7. In subsequent numbers we showed each of the following selections in turn. The description of the exhibit seen above is: "William Mulready (1786-1862), son of a maker of leather breeches in Ireland, was brought to London before he was five, played as a child on the pavements of Soho, entered the Academy Schools at the age of fourteen, and became a Royal Academician in 1816. He is best known for his domestic scenes, his pictorial anecdotes (e.g., 'Choosing the Wedding Gown'), and his humorous studies of boy life. In 'The Sonnet,' exhibited at the Royal Academy in 1839, he abandoned humour for sentiment, and adopted a more brilliant palette. This picture of the lover who stoops with turned head while his mistress reads his poem, is a little masterpiece, restrained in its emotional appeal and superb in design and technical accomplishment. The colour is laid on swiftly and surely, and so thinly that in many parts the structure of pencil-work shows clearly through the paint. In its draughtsmanship, its high key of colour, its use of a white ground, and its whole outlook, this painting anticipates the Pre-Raphaelite movement which began some ten years later."

By Courtesy of the Victoria and Albert Museum. (Crown Copyright Reserved.)

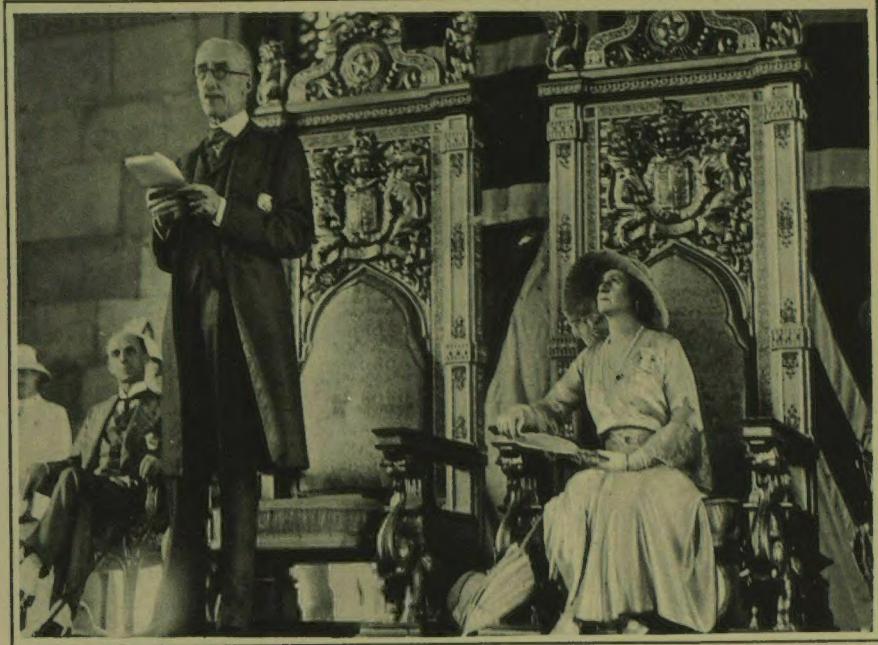
conclusions of science. It is the men of science who have flatly refused to swallow the Atom and the Ape-Man, and sometimes even the Law of Gravity or the Conservation of Energy. The attack on the whole scientific world, of the days of Darwin and Tyndall, has been carried much further than any merely religious or romantic opponents would have even dreamed of carrying it. I know something of the attitude and atmosphere of most men in the

tangle of rumours and reports, in spite of all the supposed promptitude and practicality of modern communications. But we should hear of it sooner or later if Greenwich Observatory were blown up, or if the Astronomer Royal were murdered, or even if the biggest telescope were stolen by some neat-fingered pickpocket; and it will be found hard to hush up the incident of the Missing Atom, which can now be no more exhibited than the Missing Link.

THE CHANGE OVER IN INDIA: LORD WILLINGDON SUCCEEDS LORD IRWIN.



THE OUTGOING VICEROY: LORD IRWIN—WITH LADY IRWIN SEATED BY HIS SIDE—REPLYING TO THE ADDRESS OF FAREWELL BY THE BOMBAY MUNICIPAL CORPORATION.



THE INCOMING VICEROY: LORD WILLINGDON—WITH LADY WILLINGDON SEATED BY HIS SIDE—REPLYING TO THE ADDRESS OF WELCOME BY THE BOMBAY MUNICIPAL CORPORATION.



LORD WILLINGDON TAKING OVER HIS HIGH OFFICE AS VICEROY OF INDIA: HIS EXCELLENCY, ACCOMPANIED BY LADY WILLINGDON, DRIVING IN STATE FROM THE APOLLO BUNDER TO GOVERNMENT HOUSE ON HIS ARRIVAL IN BOMBAY—THE ROAD KEPT CLEAR BY GUARDS WHOSE EVERY SIXTH MAN FACED THE ONLOOKERS.



THE OUTGOING VICEROY: H.E. LORD IRWIN BIDDING FAREWELL TO INDIAN RULERS AND CHIEFS ON LEAVING BOMBAY.

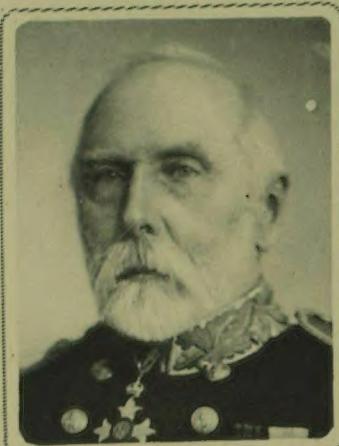
Lord Irwin, the outgoing Viceroy of India, arrived in Bombay on the morning of April 16, and at once went to Government House, at Malabar Point, where he received a number of deputations and various private callers. Mr. Gandhi was among the latter and was with his Excellency for some fifty minutes. On the following day, just before 7.30 in the morning, Lord Willingdon landed at Bombay. Various presentations were made and loyal addresses were received. Then, at 8.30, a procession moved off for Government House at Malabar Point, Lord and Lady Willingdon driving in a State carriage drawn by four horses.



THE INCOMING VICEROY: H.E. LORD WILLINGDON GREETING INDIAN PRINCES AND OFFICIALS ON HIS ARRIVAL IN BOMBAY.

For the greater part of that morning, the new Viceroy was in consultation with his predecessor. At 1.30 on the afternoon of April 18 Lord Irwin proceeded to the liner which was to bring him home. Two hours later Lord Willingdon took the oath on the assumption of his high office, in the University Convocation Hall. It was announced on May 3 that the King had been pleased to appoint Lord Irwin (who had arrived in this country on the Saturday, May 2) a Knight of the Garter. In connection with this, Lord Willingdon telegraphed his cordial congratulations on behalf of the Government and people of India.

PERSONALITIES OF THE WEEK.



ADMIRAL SIR W. H. HENDERSON.
Died, April 29; aged eighty-six. Reformer of Naval higher education and a vigorous advocate of systematic instruction of Naval officers in strategy and tactics. Admiral Superintendent at Devonport, 1902-6.



PROFESSOR H. M. WODEHOUSE.
Appointed Mistress of Girton College, Cambridge, in succession to Miss E. H. Major. Professor of Education in the University of Bristol. Lecturer in Philosophy, Birmingham University, 1903-11.

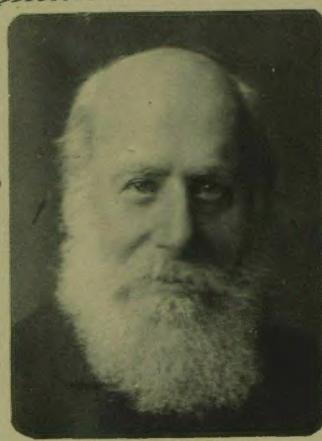


**AIR-COMMODORE F. W. BOWHILL,
C.M.G., D.S.O.**
Appointed to be Air Officer Commanding Fighting Area, Air Defence of Great Britain, from May 5, in succession to Air Vice-Marshal Vesey Holt, who was killed in a flying accident on April 23. Previously, Director of Organization and Staff Studies, Air Ministry.

PEOPLE IN THE PUBLIC EYE.



LIEUT.-COL. J. BROADBENT.
Elected M.P. (Con.) for Ashton-under-Lyne, with a majority of 1415, in the by-election caused by the death of Mr. A. Bellamy, who sat as a Labour Member. There was a decrease in the total poll of 1729.



PREBENDARY RUDOLF, C.B.E.
Founder of the Church of England Waifs and Strays Society, which celebrates its Jubilee on May 12 and 14. Is eighty. Secretary, Waifs and Strays Society, 1881-1919. Co-founder of the N.S.P.C.C. Prebendary of St Paul's Cathedral, 1911.



THE SEARCH FOR MR. COURTAULD ON THE GREENLAND ICE-CAP:
CAPT. AHRENBORG (CENTRE), WITH HIS WIRELESS OPERATOR
AND MECHANIC, SHORTLY BEFORE THEY LEFT MALMÖ.

Our readers will remember that we referred in our last issue (under a portrait of Mr. Augustine Courtauld, whose isolation on the Greenland ice-cap was even then the cause of much anxiety) to the proposed relief-flight by Capt. Ahrenberg, the Swedish airace, to the British Arctic Air Route Expedition. Capt. Ahrenberg arrived in Greenland on May 3. (Continued opposite.)



THE BRITISH ARCTIC AIR ROUTE EXPEDITION: MR. AUGUSTINE COURTAULD, WHO WAS LEFT ON THE GREENLAND ICE-CAP TO MAKE METEOROLOGICAL OBSERVATIONS.

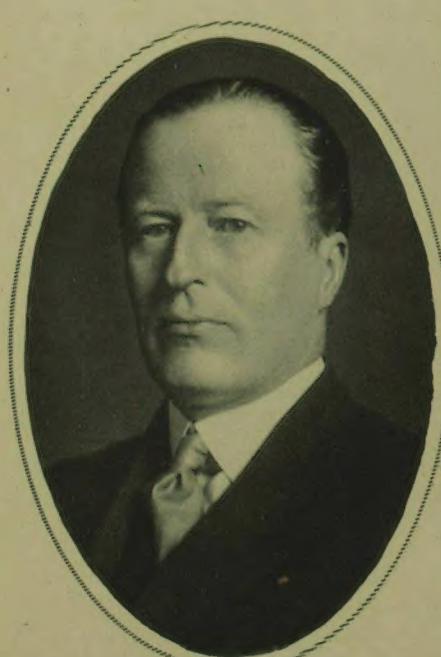


MR. AUGUSTINE COURTAULD'S FIANCEE,
MISS MOLLY MONTGOMERY.



THE SEARCH FOR MR. COURTAULD ON THE GREENLAND ICE-CAP:
MAJOR COTTON IN THE COCKPIT OF THE MACHINE HE HAS TAKEN
TO REYKJAVIK.

flying, via the Faroes and Reykjavik, from Malmö. He prepared his machine rapidly for the work of dropping provisions on the party which had set out, under Mr. Watkins, to look for Mr. Courtauld in his station on the ice-cap. A British relief is also on foot, led by Major Cotton, and was due to sail from Hull for Reykjavik with an aeroplane on May 5.



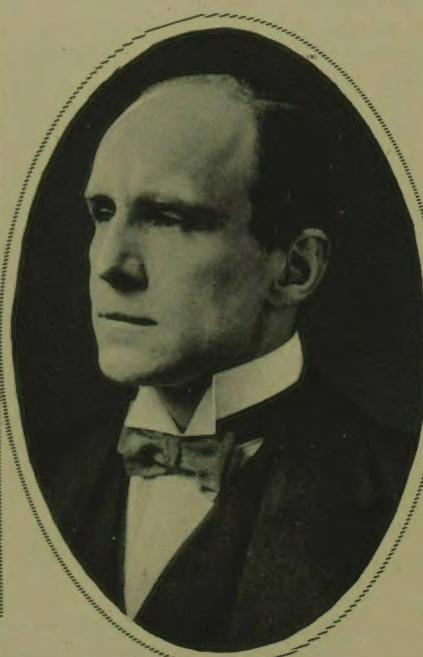
MR. ELLIS ASHMEAD-BARTLETT, C.B.E.
Famous war correspondent. Died, May 4; aged fifty. As soldier or correspondent, he saw Greco-Turkish War, South African War, Russo-Japanese; French and Spanish Moroccan Campaigns; Italian Campaign in Tripoli; Balkan Wars; Dardanelles; Western Front; Madeira, 1931.



KILLED IN AN AEROPLANE CRASH IN SOUTH AFRICA ON MAY 5: LIEUT.-COMMANDER

G. P. GLEN KIDSTON.

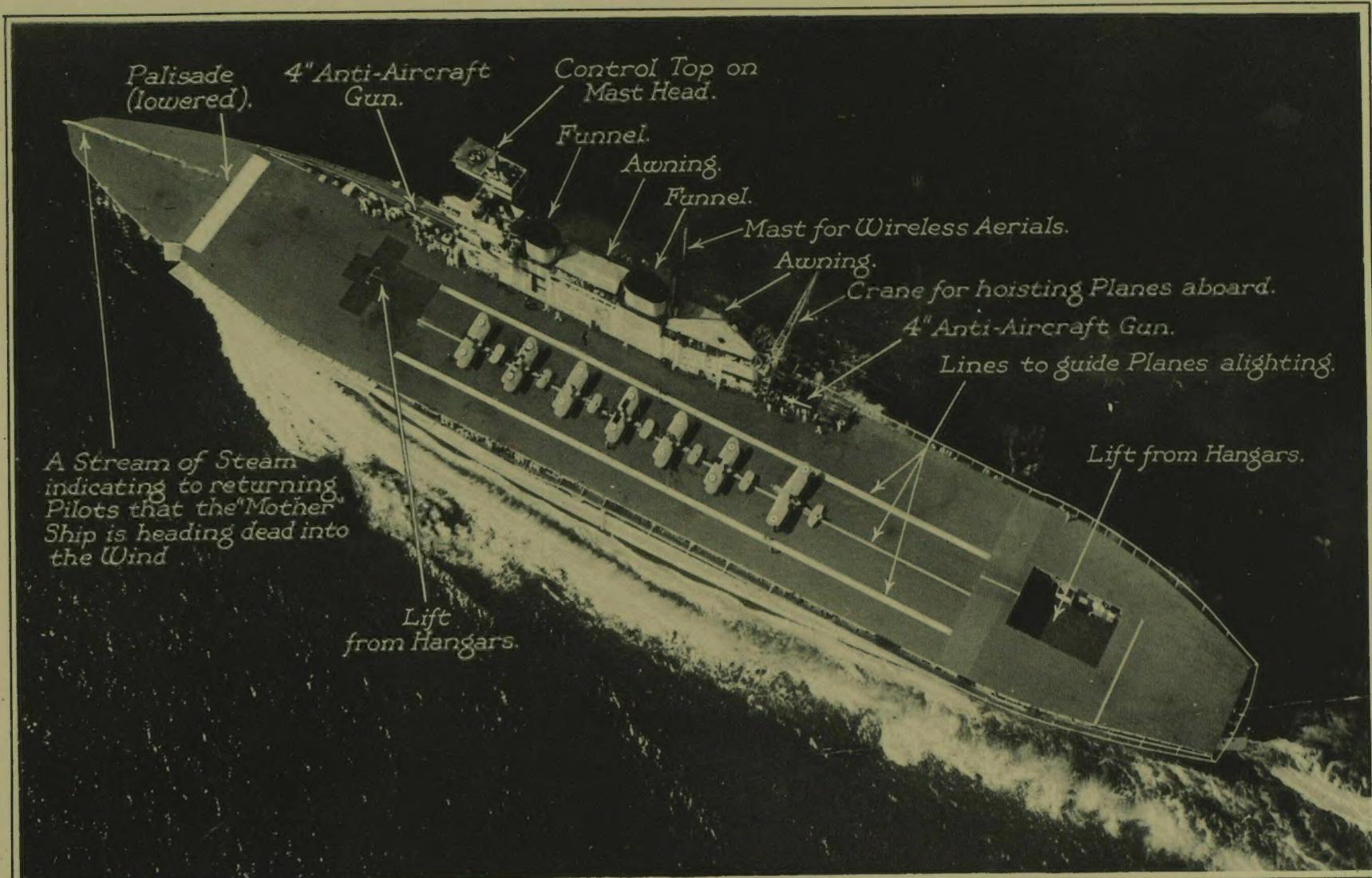
It was reported on May 5 that a message had been received from Natal, saying that Lieut.-Comm. Glen Kidston and Capt. T. A. Gladstone had crashed in their aeroplane, at Mauba, and had been killed. Commander Kidston recently flew from Netheravon, Wilts, to Cape Town in 57 hours 10 minutes total flying time. He was famous as an airman and as a racing motorist, and was a millionaire. He served in the Navy during the war; and he began to fly in 1927. His most amazing escape from death was when a German Junkers air-liner was wrecked at Caterham in 1929, when he was the only survivor.



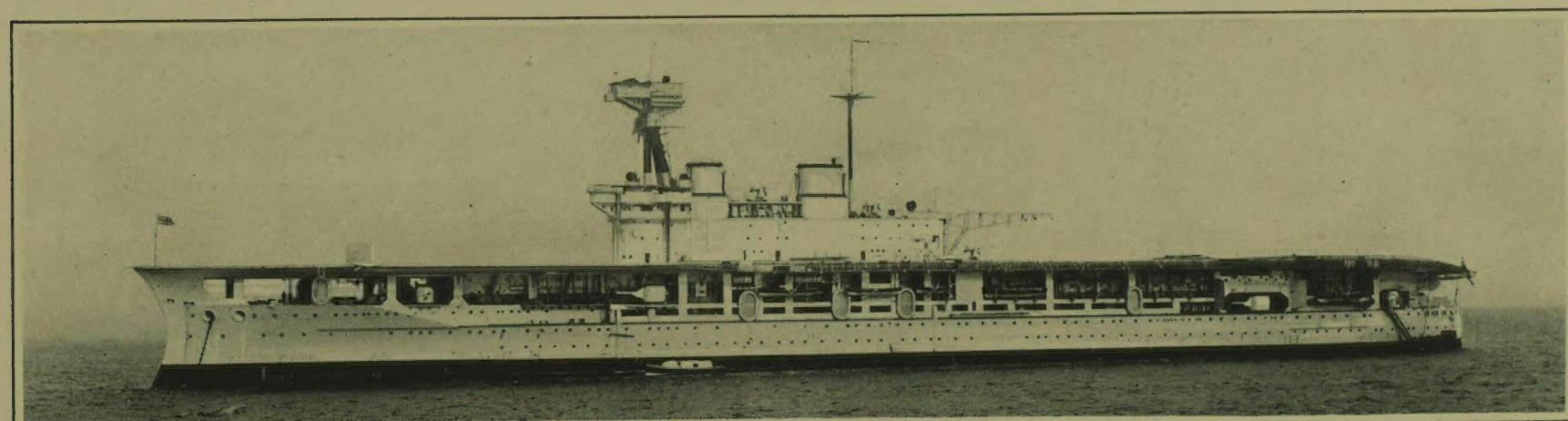
SIR JAMES MELVILLE, K.C.
Solicitor-General (1929-30). Died, May 1; aged forty-six. Called to the Bar, 1906, having been a pupil of Mr. Douglas Hogg (Lord Hailsham). He served in Gallipoli, Salonika, and Egypt. Labour M.P. for Gateshead, where his death causes a vacancy.

AN AIRCRAFT-CARRIER AS SEEN FROM THE AIR; AND OTHER VIEWS.

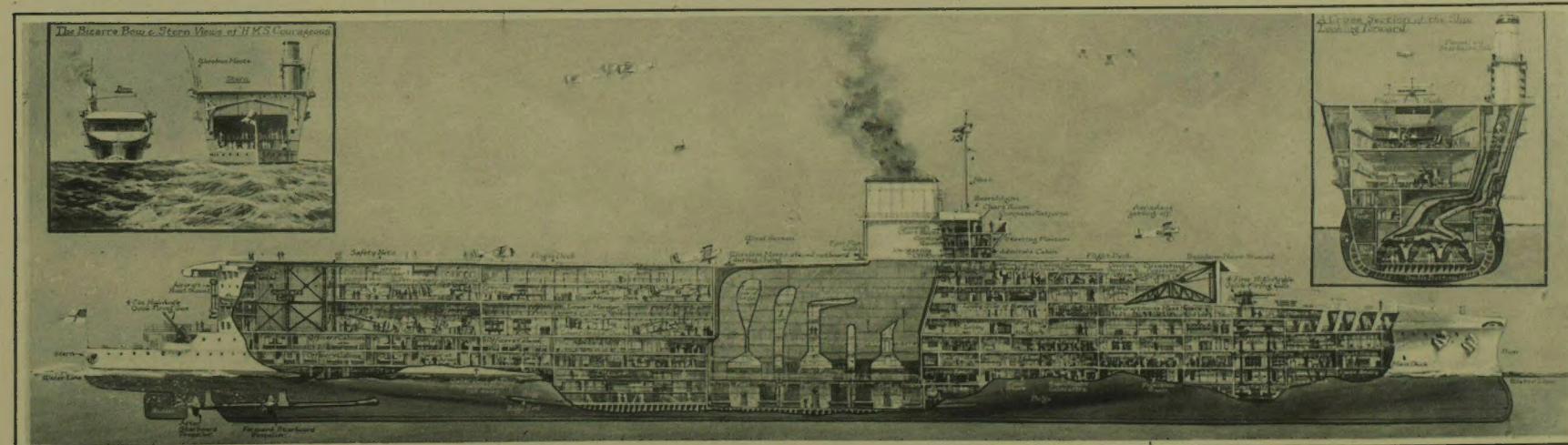
THE DRAWING OF H.M.S. "COURAGEOUS" MADE SPECIALLY FOR "THE ILLUSTRATED LONDON NEWS," BY KIND PERMISSION OF THE ADMIRALTY.



H.M.S. "EAGLE" STEAMING AT SPEED AND READY FOR ACTION, WITH SEVEN FLEET "FIGHTERS" IN LINE ON THE FLYING-DECK: A REMARKABLE OVERHEAD AIR VIEW OF THE BRITISH AIRCRAFT-CARRIER DURING A DEMONSTRATION AT RIO DE JANEIRO, WHERE THE PRINCE OF WALES WENT UP FROM THE SHIP FOR A FLIGHT OVER THE CITY.



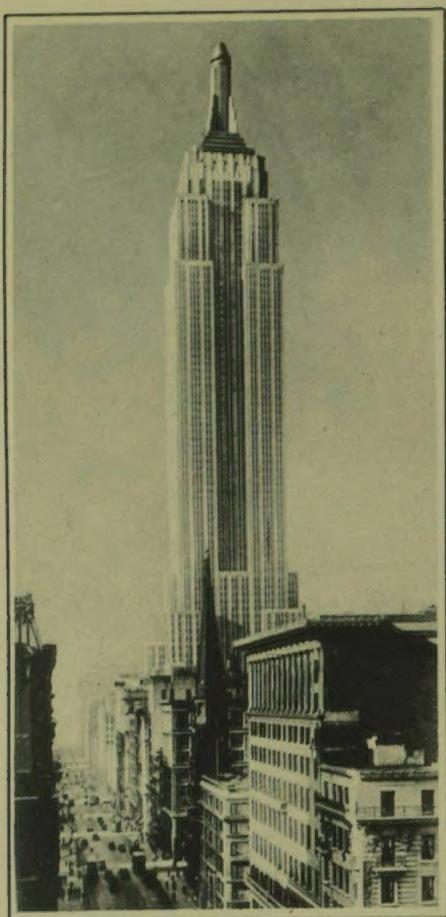
A SURFACE VIEW OF H.M.S. "EAGLE": THE AIRCRAFT-CARRIER WHICH WAS AT BUENOS AIRES FOR THE OPENING OF THE EXHIBITION BY THE PRINCE OF WALES IN MARCH, AND WAS VISITED BY THE PRINCE AND THE PRESIDENT OF ARGENTINA, WHO INSPECTED 1600 MEN OF THE BRITISH SQUADRON ON THE FLIGHT-DECK.



INTERIOR ARRANGEMENTS OF A TYPICAL BRITISH AIRCRAFT-CARRIER: A DIAGRAMMATIC DRAWING OF H.M.S. "COURAGEOUS," ONE OF THE LATEST OF THE NAVY'S EIGHT SHIPS OF THIS NEW TYPE, AND "SISTER" TO H.M.S. "GLORIOUS"—A PANORAMIC SECTIONAL VIEW OF A GREAT "FLOATING AERODROME."

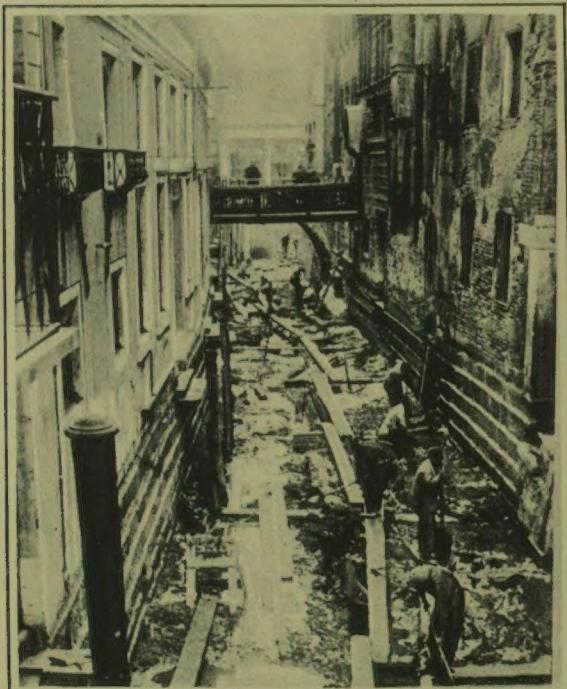
The upper illustration on this page is of particular interest as presenting a very unusual view of that most modern type of war-ship—the aircraft-carrier. The photograph, taken from the air directly overhead, shows the flight-deck of H.M.S. "Eagle" as it appears to an airman looking almost vertically downward. The ship is seen ready for action and steaming at speed during the flying demonstration in the Bay of Rio de Janeiro. Along the middle of the deck is No. 402 (Fleet Fighter) Flight (Fly-catchers) with the Hawker Osprey at the end of the line, all ready to take off. Other noticeable features are the open

after-lift and the steam-jet at the bow to indicate wind direction. Details of the superstructure and armament on the starboard side are given in the lettering on the photograph. The middle illustration shows a surface view of the "Eagle," while the diagrammatic drawing below is given as typical of the general structure of aircraft-carriers. The "Eagle" visited Buenos Aires for the opening of the British Trade Exhibition there, on March 14, by the Prince of Wales, and on April 9 arrived at Rio de Janeiro, where he and Prince George again went on board, and, entering a special aeroplane, made a flight over the city.



THE WORLD'S HIGHEST STRUCTURE RECENTLY OPENED : THE HUGE 86-STORY EMPIRE STATE BUILDING IN NEW YORK.

The new Empire State Building in New York, the world's loftiest structure, was formally opened on May 1, when a luncheon was given on the eighty-sixth floor. The building was designed by Mr. William F. Lamb, who has been awarded the Architectural League's gold medal for 1931. It is 1048 ft. high to the base of the airship mooring-mast, and 1248 ft. to the masthead. It contains 10,000,000 bricks.



VENICE EMPTIED OF WATER—AND ROMANCE ! WORKMEN ENGAGED IN CLEANING MUD FROM ONE OF THE CANALS.

The romance of Venice, associated as it is with gondolas and moonlight, is somewhat rudely shattered by the scene illustrated in the above photograph. Periodically, of course, it becomes necessary to divert the waters and clean out the masses of mud which accumulate in the canals. A party of workmen are here seen engaged on this very unromantic task.



WAR-SHIPS OFF MADEIRA DURING THE REVOLT (SINCE ENDED) : (L. TO R.) THE PORTUGUESE GUNBOAT "IBO" AND CRUISER "CARVALHO ARAUJO" AND H.M.S. "LONDON," WHICH LANDED BLUEJACKETS TO PROTECT BRITISH RESIDENTS.

FROM THE WORLD'S SCRAP-BOOK: NEWS ITEMS OF TOPICAL INTEREST.



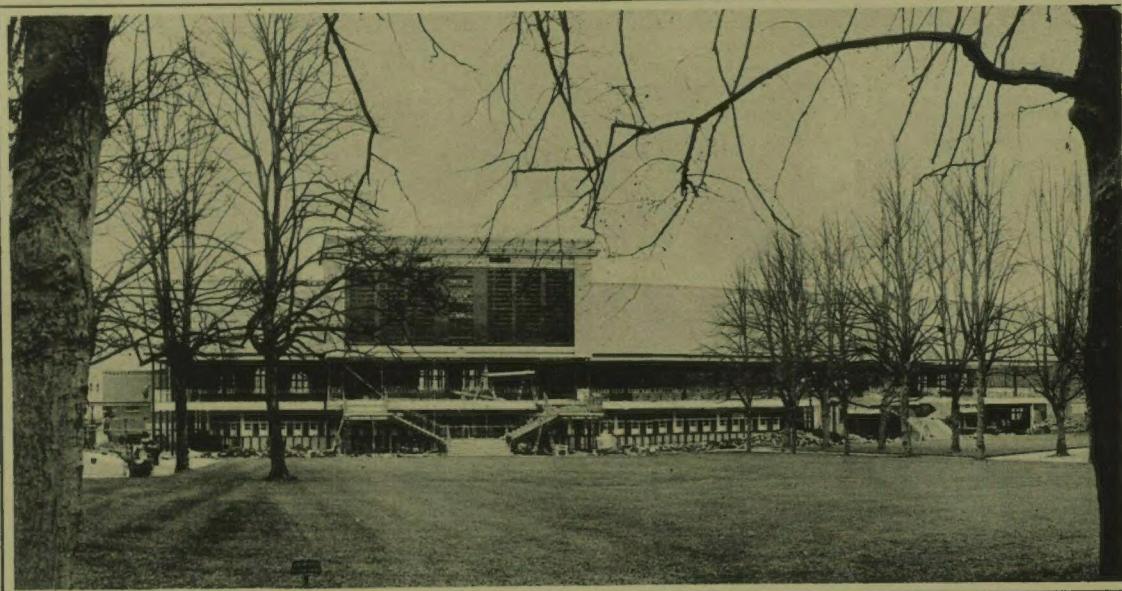
A METHOD OF TIME-KEEPING RECENTLY PROPOSED (IN THE HOUSE OF LORDS) FOR OFFICIAL USE : THE TWENTY-FOUR-HOUR CLOCK AT GREENWICH.

Lord Newton arranged to move in the House of Lords, on May 6, that the railway companies should be invited to adopt the twenty-four-hour system of expressing time (recommended by a Home Office Committee in 1919), and that it should be also introduced into the Post Office. The Astronomer-Royal, Sir Frank Dyson, advocates the change as more convenient, and already used by the Army, Navy, and Air Force, by scientists, and by Continental railways and post offices.



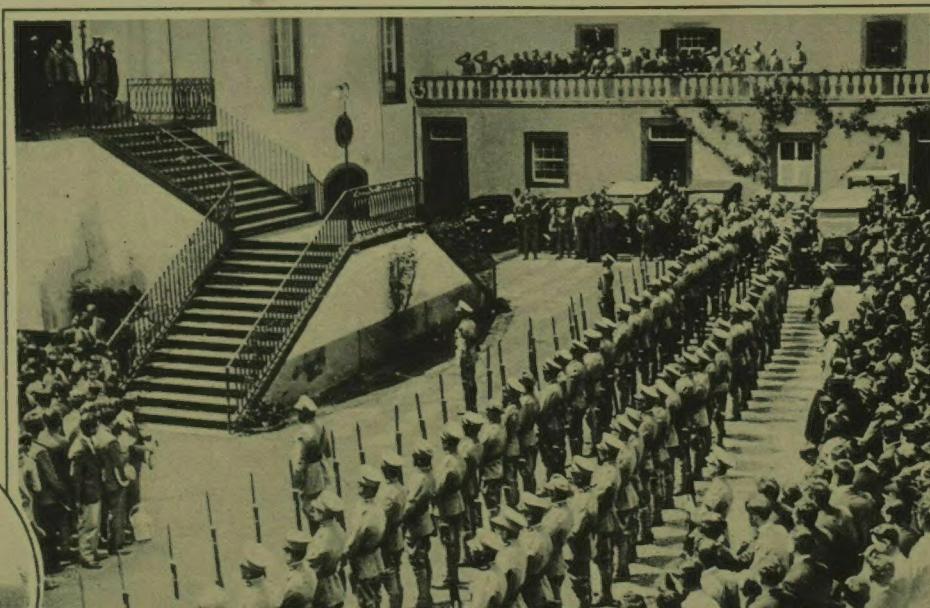
THE FAMOUS "LEANING VIRGIN" OF ALBERT RESTORED : RELIGIOUS TABLEAUX IN A PROCESSION AT THE CONSECRATION OF THE REBUILT CHURCH (LEFT BACKGROUND).

The famous figure of the Virgin that remained leaning downward from the top of the church tower at Albert, after the building had been wrecked by shell-fire during the war, was a familiar landmark to the troops who fought on the Somme. The church has since been rebuilt, and was consecrated on Sunday, May 3, amid great celebrations. The church tower is seen in the left background of our photograph with the figure of the Virgin again erect at the top.



ASCOT'S GREAT TOTALISATOR IN READINESS FOR THIS YEAR'S RACE-MEETING : A GENERAL VIEW OF THE BUILDINGS AS RECENTLY COMPLETED AT THE FAMOUS COURSE.

The new Totalisator buildings at Ascot, constructed on a much larger scale than on any other race-course in the country, have recently been completed in readiness for this year's meeting, to be held from June 16 to 19 inclusive. Our photograph shows a general view of the buildings, with the main indicator facing the lawn of the Grand Stand. The wiring for the "Tote" entailed the laying of several thousand miles of cable.



A NAVAL INCIDENT DURING THE MADEIRA REVOLT : THE COMMANDER OF H.M.S. "LONDON" (SECOND FROM, RIGHT IN GROUP AT TOP LEFT) ACKNOWLEDGING THE SALUTE OF REBEL TROOPS AT FUNCHAL, WHERE HE HAD LANDED TO ARRANGE FOR THE PROTECTION OF BRITISH LIVES AND PROPERTY.

On May 2 it was announced that the revolt in Madeira had ended and the British landing-parties sent ashore to protect British life and property had returned to their ships—H.M.S. "London" and "Curlew." After the surrender of the rebels, the Portuguese Government forces landed at Funchal amid popular acclamations. Previously they had made landings elsewhere and there had been some fighting, while rebel posts had been bombarded by Portuguese war-ships. An allusion to the incident shown in our right-hand photograph occurred in an official statement issued at Lisbon on April 12, in which the Portuguese Government said: "One intercepted wireless message (from the rebels) stated that the commanding officer of H.M.S. 'London' had called to pay his respects to the self-constituted Junta. As a matter of fact, he had only gone to call on the leader of the Junta, General Dias, to receive his assurances that British lives and property would be respected."

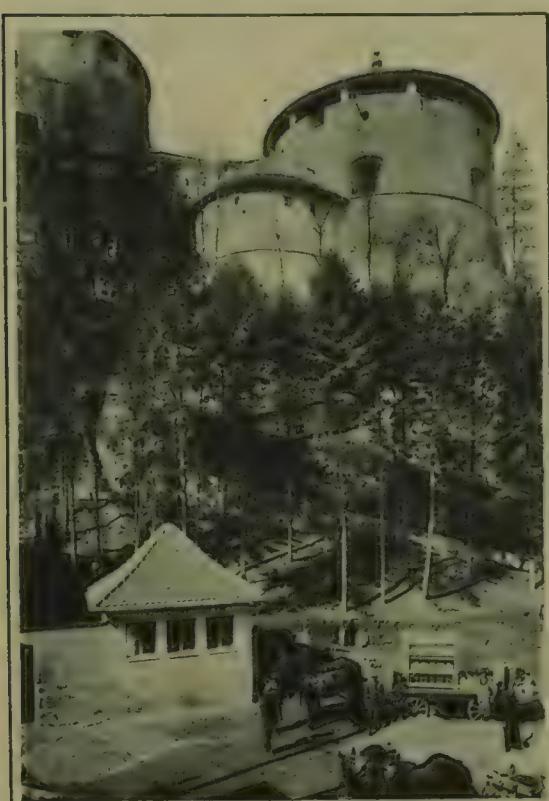


THE SITE OF THE "OPEN-AIR" WAR MEMORIAL ORGAN: GEROLDSECK CASTLE, KUFSTEIN, WHICH NOW RANKS WITH THE "UNKNOWN WARRIOR'S GRAVE," OR THE CENOTAPH, OF OTHER COUNTRIES.

A GIANT "OPEN-AIR" ORGAN AS A WAR MEMORIAL: THE HUGE TWO-PART INSTRUMENT CONSECRATED AT KUFSTEIN.



THE LINK BETWEEN THE TWO PARTS OF THE ORGAN: CABLE FOR CONNECTING THE PIPES IN THE TOWER TO THE MANUALS THAT ARE IN A BUILDING 330 FEET BELOW.



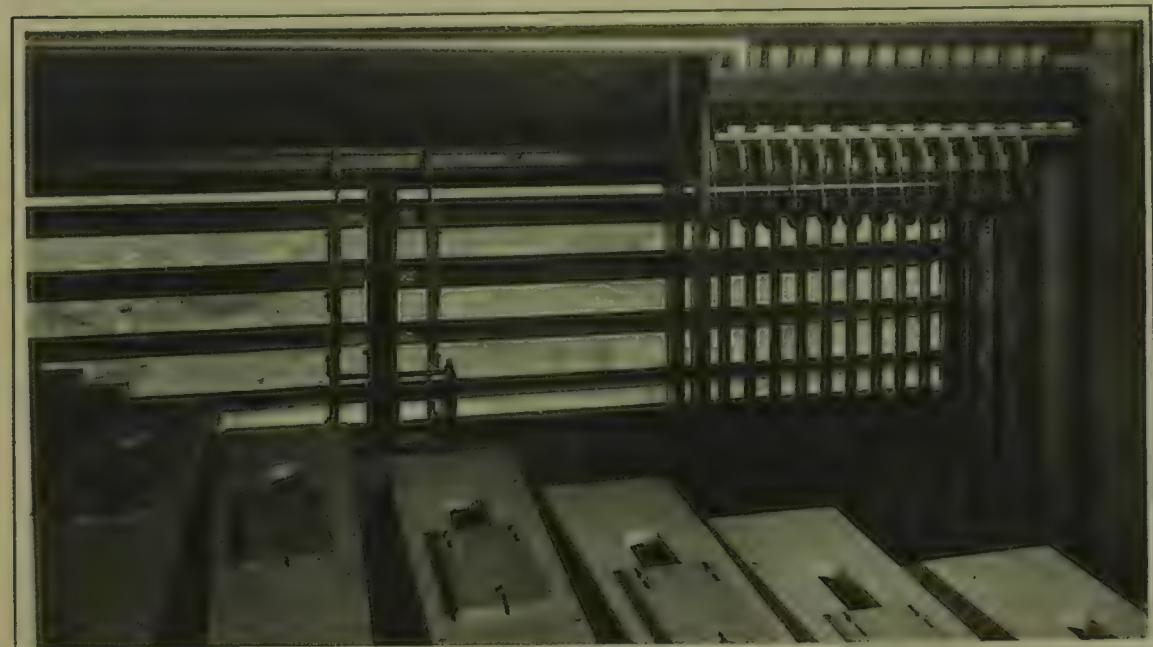
THE TOWER WHICH CONTAINS THE PIPES OF THE ORGAN, AND IS 330 FEET ABOVE THE BUILDING WHICH HOUSES THE MANUALS AND AUDIENCE.



THE LARGEST AND TWO OF THE SMALLEST OF THE 1,813 ORGAN PIPES—THE LATTER HELD BY THE MEN STANDING BY THE SIDE OF THE LARGE PIPE.



IN THE ROUND TOWER WHICH HOLDS THE PIPES: PIPES, ASSEMBLED AND APART, AWAITING INSTALLATION.



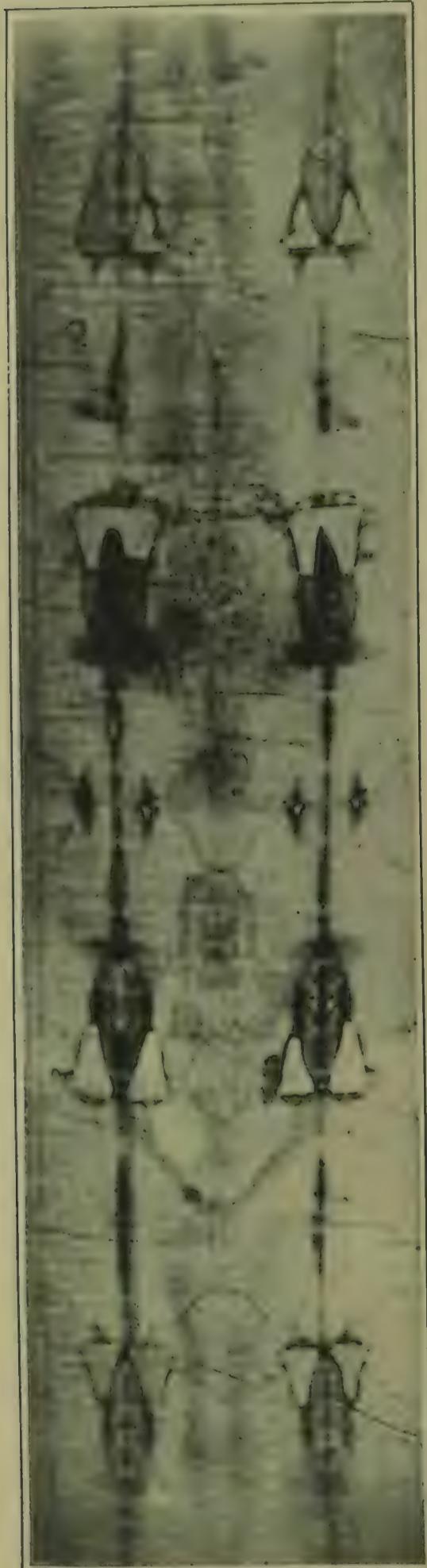
IN THE ROUND TOWER WHICH CONTAINS THE 1,813 PIPES OF THE ORGAN: WOODEN BASS-PIPES; WITH TUBULAR CHIMES ON THE RIGHT—A VIEW LOOKING TOWARDS THE MOVABLE "VENETIAN BLIND" SHUTTERS WHICH ARE CONTROLLED FROM THE KEYBOARD AND REGULATE THE VOLUME OF THE SOUND DESTINED TO REACH THE EARS OF THOSE WHO ARE LISTENING IN THE TOWN BELOW.

The titanic "open-air" organ which has been constructed at Geroldseck Castle, Kufstein, Austria, was consecrated on the morning of May 3, to the memory of Germans of the Reich and of Austria who lost their lives in the Great War. The remarkable instrument in question is in two parts: the 1,813 pipes are in a round tower; the manuals are in a building at the foot of the cliff, 330 feet below, where room is provided, also, for a thousand listeners. The organ has been set up by public subscription; and the pipes were given by religious, military, and musical societies. It is to be regarded as the equivalent of the "Unknown Warrior's Grave," or the Cenotaph, of other countries. The organ form was decided upon, says the Vienna "Reichpost," in order that there might be no imitation of the Allies. Dr. Rieder, the Archbishop of Salzburg, performed the consecration ceremony, which was attended by visitors from neighbouring German States, from Austria, and from Carpathia and Transylvania.



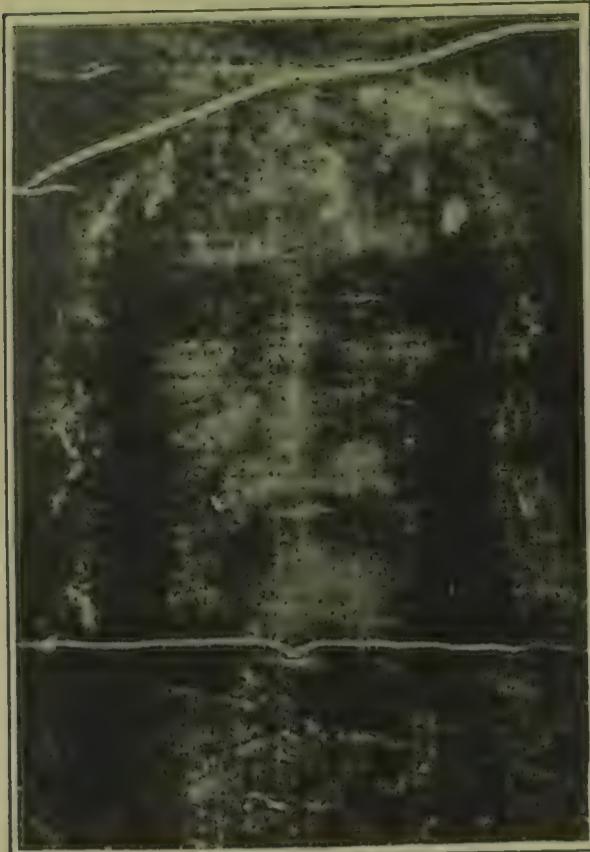
THE TITANIC "OPEN-AIR" ORGAN OF GEROLDSECK CASTLE NEARING COMPLETION: THE TUNER AT WORK ADJUSTING THE TONE OF SOME OF THE PIPES.

THE HOLY SHROUD EXHIBITED AT TURIN.



1. SHOWING THE FACE AND FIGURE (SEEN IN THE LOWER HALF) IN "NEGATIVE": THE WHOLE SHROUD, WITH THE STAINS AS THEY APPEAR UPON IT—REDDISH IN COLOUR ON A YELLOWISH SHEET—FORMING, PHOTOGRAPHICALLY SPEAKING, A "NEGATIVE" IMAGE; THAT IS, THE SHADING BEING THE REVERSE OF WHAT WE SEE IN LIFE.

In the Cathedral of Turin, on Sunday, May 3, took place the ceremony of the exposure of the famous Holy Shroud (there preserved) in which, according to tradition, the body of Christ was wrapped after the Crucifixion, leaving upon it an impression of His form and features. This ceremony, performed only at long intervals, had been arranged for the Prince of Piedmont's wedding, but had to be postponed. The Shroud is preserved in a silver case enclosed in an iron box, in turn enclosed in a marble casket, kept above the altar in a chapel of the Cathedral. (See Illustration No. 4.) After the ceremony of exposure, the relic was placed on the Cathedral high altar, under military guard, for public view for twenty-one days. The opportunity will be taken of making a thorough scientific examination of the Shroud in the hope of settling the question of its authenticity. The relic is of especial interest from a scientific point of view, because, when it was photographed in 1898, the stains on it, which roughly represent a human body, proved to be themselves photographically



2. THE FACE (IN LARGER DETAIL) FROM THE HOLY SHROUD AS IT APPEARS IN A PHOTOGRAPHIC NEGATIVE, BUT PRESENTING ALL THE APPEARANCE OF A "POSITIVE" PORTRAIT.

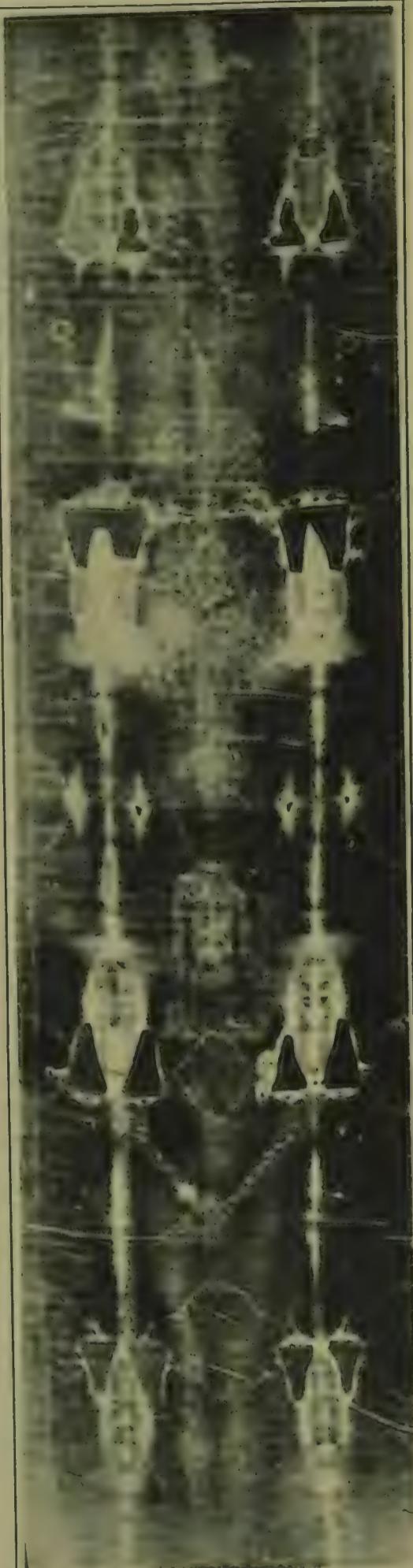


3. THE FACE (IN LARGER DETAIL) AS IT APPEARS ON THE SHROUD, HAVING THE APPEARANCE OF A PHOTOGRAPHIC NEGATIVE; THAT IS, WITH LIGHTS AND SHADOWS REVERSED.



4. THE PLACE WHERE THE HOLY SHROUD IS PRESERVED: A BARRED NICHE ABOVE THE ALTAR IN A CHAPEL OF TURIN CATHEDRAL; SHOWING, BEHIND THE GRILLE, THE OUTER MARBLE CASKET ENCLOSING THE SHROUD.

A "PORTRAIT" OF CHRIST TO BE SCIENTIFICALLY TESTED.



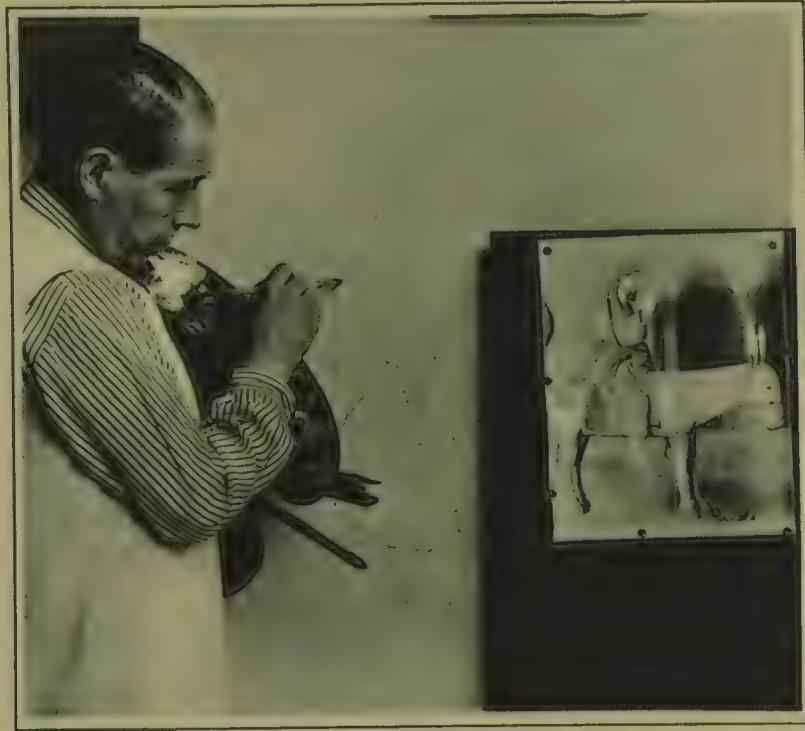
5. SHOWING THE FACE AND FIGURE (SEEN IN THE LOWER HALF) IN "POSITIVE": THE WHOLE SHROUD AS IT APPEARS ON A PHOTOGRAPHIC "NEGATIVE," WITH THE ORIGINAL MARKINGS OF LIGHT AND SHADE (SEEN IN NO. 1) NOW REVERSED AND THUS FORMING A "POSITIVE" EFFECT.

Continued. negative, so that the plates, on being developed, showed the clear likeness of a human face, which, if the Shroud is really what it claims to be, would be the face of Jesus Christ Himself. Only one photograph was taken in 1898, and no other scientific examination was made, but this time every possible scientific test is to be applied. An interesting article, entitled, "The Holy Shroud of Turin—a Scientific Hypothesis," was contributed to the "Catholic Medical Guardian" of last July by the Rt. Rev. Monsignor Barnes. "The Holy Shroud," he writes, "is a long piece of ancient linen, yellowish brown in colour, being unbleached. It much resembles the linen found in the wrappings of Egyptian mummies. It is 14 ft. long and about 3½ ft. in breadth. On this long sheet there are darker stains, reddish brown in colour, suggesting the double figure, back and front, of a man, about 5 ft. 10 in. in height. The two figures are head to head, with an interval of about 6 inches between. The traditional five wounds are clearly marked, rather darker and redder than the rest. Such was the Holy Shroud as it was seen in 1898."

THE MUCH-DISCUSSED "PALM SUNDAY": ITS 12TH-CENTURY INSPIRATION.



SIR WILLIAM ORPEN'S "PALM SUNDAY" IN THE ROYAL ACADEMY: A MUCH-DISCUSSED PAINTING WHICH WAS INSPIRED BY A TWELFTH-CENTURY SCULPTURE IN THE STATE MUSEUM, BERLIN.



SIR WILLIAM ORPEN AND "PALM SUNDAY": HOW THE FAMOUS R.A. PAINTED THE TWELFTH-CENTURY SCULPTURE, USING AS HIS MODEL A PHOTOGRAPH HE HAD TAKEN FOR THE PURPOSE.



THE INSPIRATION FOR SIR WILLIAM ORPEN'S "PALM SUNDAY": THE REMARKABLE TWELFTH-CENTURY SCULPTURE WHICH IS IN THE STATE MUSEUM, BERLIN.

Sir William Orpen's "Palm Sunday," one of his pictures in the present exhibition at the Royal Academy, is the centre of much discussion. It is very interesting to note, therefore, that it was inspired by a remarkable twelfth-century sculpture which is a treasure of the State Museum, Berlin. Sir William was so attracted by this work that he had a photograph specially taken of it, that it

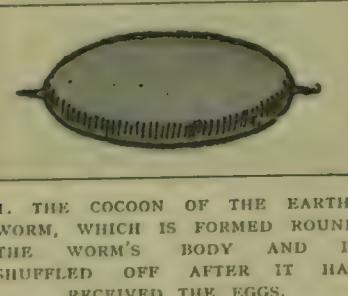
might serve him as a model. One of our illustrations shows him painting the sculpture, with that photograph as his guide. For those two photographs which figure at the bottom of our page we are indebted to the courtesy of the Director of the State Museum. It may be added, as a further point, that Sir William's daughters sat for the three standing figures.

THE WORLD OF SCIENCE.

GROVELLING WORMS.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

THERE is no more certain way of enjoying the savour of life than that which leads to the contemplation of life in all its myriad forms. But we must carry with us in that survey something more than a capacity for being interested as we might be interested in some passing show. One cannot enjoy good wine by looking at it. And, happily for us, the desire for such enjoyment entails no long journeys—we can feast to repletion in our own gardens, though added thrills may be gained farther afield. But always and everywhere when we encounter a living body, whether it be a 100-ft. whale or a diatom under a microscope, we must bear in mind that it is not, or, for that matter, was not, merely a living body, but that the form which it



1. THE COCOON OF THE EARTHWORM, WHICH IS FORMED ROUND THE WORM'S BODY AND IS SHUFFLED OFF AFTER IT HAS RECEIVED THE EGGS.

The cocoon of the earthworm is formed by a fluid exudation of the girdle, or "clitellum" (Fig. 2), which hardens on exposure to the air. It is formed just as the eggs are ready, and these are received into it, with a quantity of nutritive fluid, as it passes forward towards the head-end. As it leaves the body of the worm, its two ends close up to form an unbroken shell.

now presents has come to assume its particular shape and coloration as a consequence of a series of adjustments to the shifts for a living. If we could trace back the ancestry of that body, we should find, as our survey receded further and further back into the mists of time, that it became more and more unlike its present self. And these slowly-changing shapes would always be due to the same cause—adjustment to the prevailing needs of the moment. This power of adjustment is the peculiar property of living bodies, from the simplest, lowliest speck of life to our own, which, in sheer beauty, stands supreme.

When we adopt this outlook on living bodies, they assume a new significance. "Grovelling worms," thus contemplated, appear in a new light. In spite of the fact that Darwin, years and years ago, showed us the usefulness of these creatures, most people regard worms—and I refer just now to the earthworm—with aversion. To the gardener they are anathema. He soaks his lawns with poison to destroy them. Repentance will come when these lawns have to be taken up and the ground dug over to loosen the soil. The fishermen alone seem to have a good word for them; but the worms have no cause for gratitude on that account.

As an object of beauty, the earthworm has little to recommend it. As if conscious of this, it would seem, it adopts an attitude of humility and self-deprecation, never obtruding itself on the landscape, and, when rudely exposed to the light of day by the gardener's fork, it makes precipitate haste to hide itself. Its humility and its patience, indeed, have afforded us a valuable standard of comparison, expressed in the assurance that "even a worm will turn." But let us now adopt a sedate and proper curiosity in regard to earthworms: their position in the animal kingdom, and their relation, near and remote. The survey I have suggested is too wide for a single essay; but some aspects thereof will suffice to create a desire to pursue the subject.

Altogether, there are fifteen species on the list of British earthworms; and of these, *Lumbricus terrestris* is by far the largest and the best known. Indeed, the smaller species are commonly regarded as "young earthworms." Though *Lumbricus terrestris* can be recognised at sight by everybody, yet that knowledge does not carry them very far. Take the trouble to examine a fairly big specimen carefully, and a number of very interesting features will come to light. Note that the body is made up of a series of rings, the first few of which are much more strongly marked than the rest. The mouth lies under the tip of the first, pointed, segment. Some of the segments further down have a smooth and often a swollen appearance, and form what is known as the "clitellum." They play a very important part, to be noted presently. In this jointed or segmented form of the body, the

earthworms resemble the Arthropoda—insects and crustacea—and, like them, the "skin" is formed of chitin. But, while in the arthropods this is greatly thickened, in the earthworms it is excessively thin, and, viewed in certain lights, is iridescent. It will be noted that, though but freshly taken out of the ground, the body is beautifully clean. This cleanliness is ensured by means of a small aperture or "pore" piercing the middle of the back, one between each ring; and through this an antiseptic fluid from the interior of the body exudes, serving at one and the same time to remove the soil as well as soil-parasites.

Draw an earthworm gently through the fingers, and it will be discovered that the sides are armed with bristles: they are grouped in pairs, two pairs on each side of the body, except the first segment. It is by them that the creature contrives to crawl: the free ends digging into the soil enable the body to be pushed forwards. A long account of the anatomy of the earthworm would be out of place here; but it is worth noting that it is one of the few invertebrates having red blood, which is contained in a great blood-vessel running down the back. In all the invertebrates the main blood-vessel, when present at all, has this position; while the central nerve-cord runs down the ventral surface. In the vertebrates it runs down the back, above the spinal column; while the main blood-vessel runs down the body close under the spine.

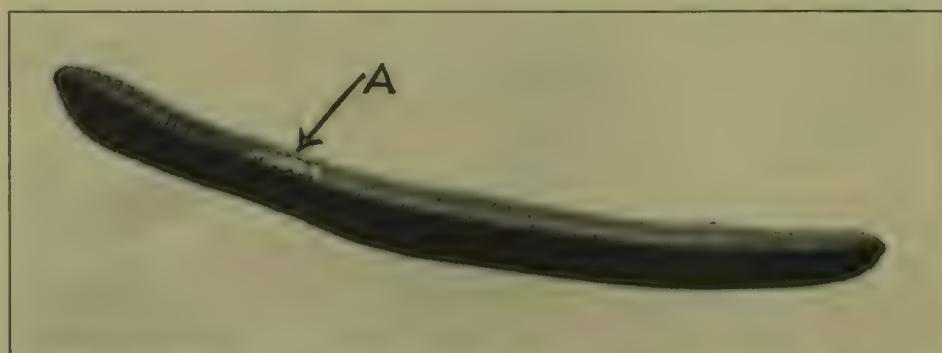
One more anatomical item must be mentioned, and this is the thickened girdle already referred to, known as the clitellum. This performs a very curious and most important function, since it forms the cocoon for the eggs. It is sufficiently conspicuous to have given rise to the mistaken notion that these swollen segments mark the spot where a worm, divided by a gardener's spade,

has restored its continuity. It will be found to encircle the body from the thirty-second to the thirty-seventh segments. When eggs are about to be laid, this girdle exudes a secretion which hardens on exposure to the air, and thus forms an encircling band which is gradually shifted forwards, as soon as it is complete, by wriggling motions of the body. As it passes the fifteenth and fourteenth segments, the ova and sperm cells are shed into it, together with a certain amount of nutritive fluid, and the forward motion of the

ring continues till it slips over the head, when the two ends close up and form a small, brown, seed-like body, commonly mistaken for the egg itself.

Within this cocoon the fertilisation of the eggs takes place. But only one or two of these, as a rule, come to maturity; the rest, probably, as in many other cases, breaking down to afford nourishment to the survivor. I ought to make it quite clear that in speaking of "earthworms" I have all along had in mind only those of the family *Lumbricidae*. And beyond this I dare not go, for the order *Oligochaeta*, which includes this family, is far too large to be surveyed in a single essay. Nor can I do more than briefly refer to two or three other British species of this family—the well-known brandling, found in manure-heaps and esteemed by fishermen; that curious, sluggish, green-looking earthworm, *Allolobophora chlorotica*, found under stones, and which, on being uncovered, lays perfectly still, curled up in a circle; and the bluish earthworm, *A. cyanea*, commonly met with in London and the neighbourhood in the early morning.

These earthworms have been chosen for comment here not only because they are the commonest types, but also because they have furnished valuable evidence in the study of the geographical distribution of animals. Their value in this regard was first pointed out by my old friend the late Frank Beddard. Any attempt to show

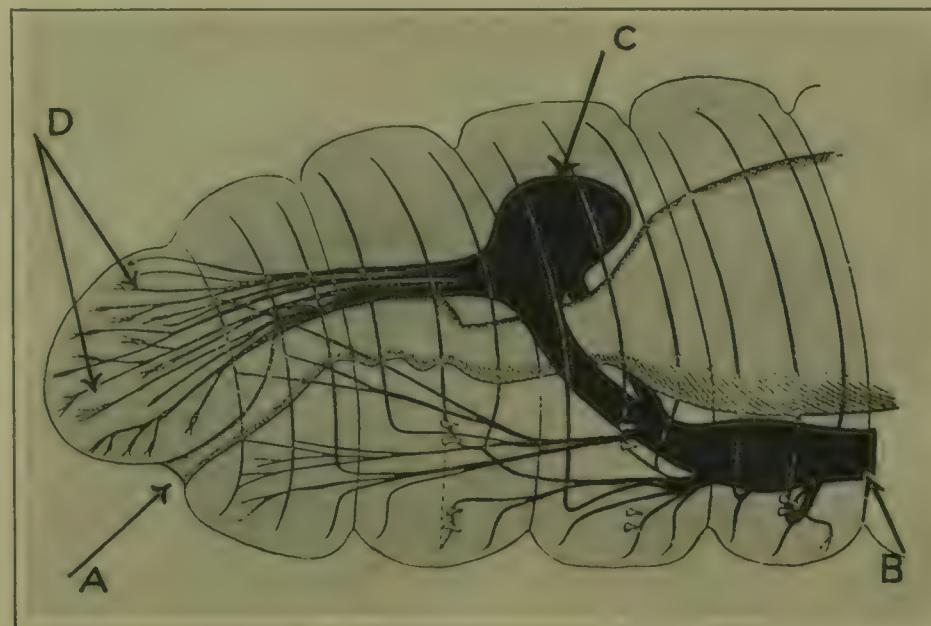


2. THE GIRDLE, OR "CLITELLUM" (A) OF THE COMMON EARTHWORM (*LUMBRICUS TERRESTRIS*)—A PORTION OF THE WORM'S BODY WHICH HELPS TO FORM THE COCOON; AND IS NOT THE PLACE WHERE IT "HAS JOINED UP AFTER BEING CUT BY A SPADE"! Attaining a length of one foot, this is the largest of our fifteen species of British earthworms. The valuable services these earthworms do the farmer and the gardener in loosening and aerating the soil are seldom recognised. Having no eyes, they can yet distinguish between light and darkness; and they have considerable discriminating powers of taste.

how these humble creatures can be used to furnish evidence as to ancient land connections, and the relationship of remote islands to the nearest mainland, would fail miserably if made within the limits of a single paragraph. It deserves an essay to itself.

Except that these creatures live in the earth, I have as yet said nothing of their mode of life or feeding; I can now only refer in this regard to our large species, the common earthworm (*L. terrestris*), which not only passes a large quantity of soil through its alimentary canal for the sake of the small organisms and vegetable débris it contains, but also drags leaves down into its burrow to consume at leisure, thereby enriching the soil. It is, indeed, a mighty agent, as Darwin showed, for the improvement of the soil. But what "food of the gods" can that Australian species, the giant earthworm of Gippsland (*Megascolides*), find, to enable it to attain to the colossal length of six feet? There is another, a Javan species of the genus *Perichaeta*, which is equally large, and makes a noise as it walks abroad at night by the contact of its bristles with the ground—hence it is named *Perichaeta musica*.

I have said nothing of "eel worms" and the worms that climb trees and can jump off a table; nor of a dozen or so other equally interesting species. They may well furnish themes for essays in the future. But, interesting as these creatures emphatically are, their relations, the marine and fresh-water *Polychaeta* worms, surpass them, since the nature of their environment is less stable, and hence they present a vastly greater range of differences in size, form, coloration, and habits. Indeed, in point of interest, "grovelling worms" can hold their own with even the more highly organised groups of the great animal kingdom.



3. THE ANTERIOR END OF AN EARTHWORM'S BODY, CONTAINING ITS MOUTH AND "BRAIN": TWO PRINCIPAL ORGANS OF A CREATURE THAT CAN DISTINGUISH BETWEEN LIGHT AND DARKNESS—THOUGH IT HAS NO EYES—AND CAN BOAST "CONSIDERABLE DISCRIMINATING POWERS OF TASTE."

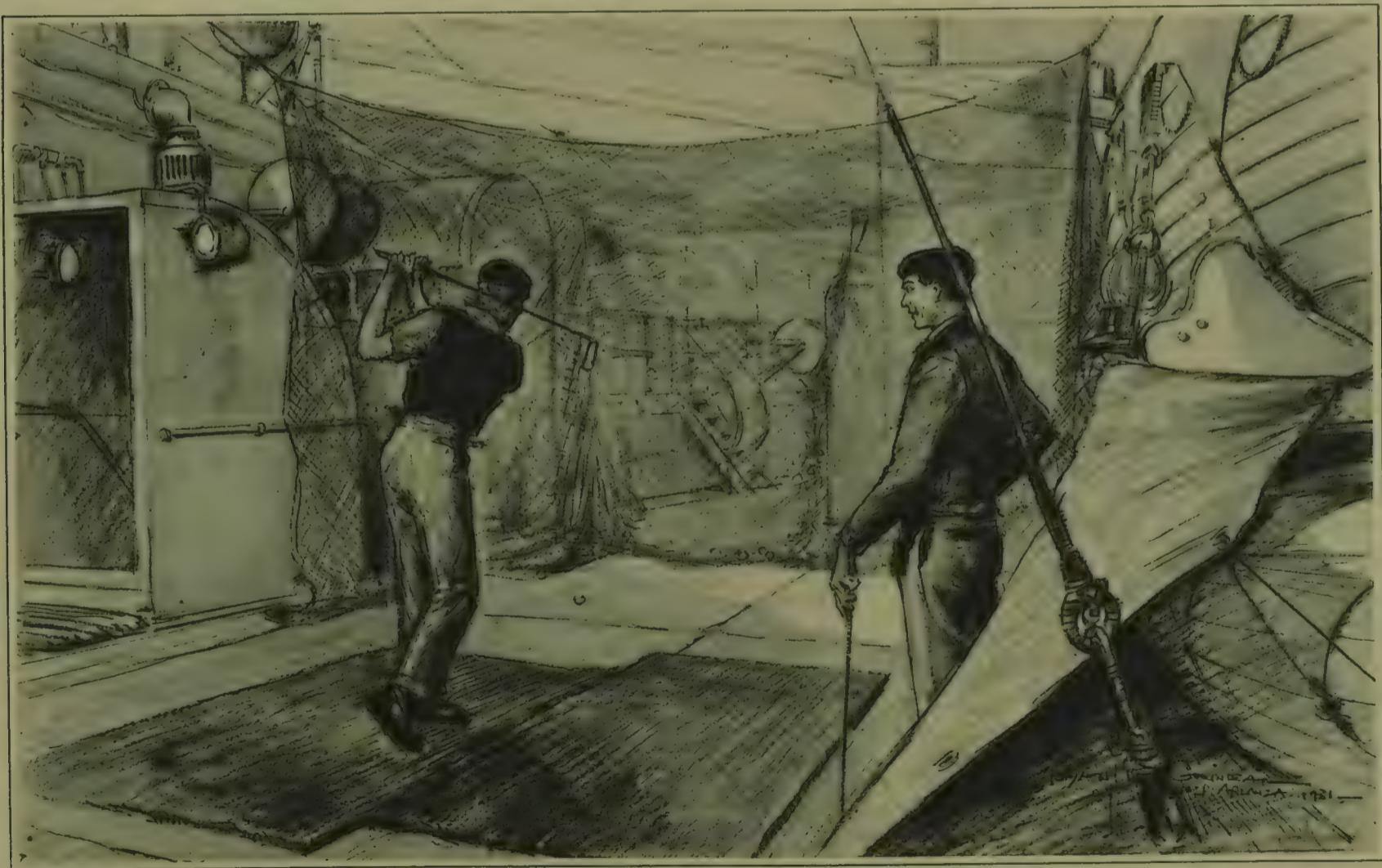
The mouth (A), leading into a wide gullet, opens immediately under a projecting snout-like lobe of the "head." The ventral nerve-cord (B) is seen rising upward to encircle the gullet, above which it forms a large ganglion, or "brain" (C). From this, numerous nerves are seen running forward to the extreme end of the "snout" (D). Hence the great sensitiveness of these creatures to touch.

WHEN THE PRINCE TRAVELS BY LINER: H.R.H. PRACTISING GOLF.

DRAWINGS MADE IN THE R.M.S.P. LINER "ARLANZA" BY BRYAN DE GRINEAU.



THE PRINCE OF WALES PRACTISING HIS FAVOURITE GAME ON THE BOAT-DECK OF THE LINER "ARLANZA": HIS ROYAL HIGHNESS PLAYING ON THE ANGELL GOLF PUTTING COURSE; WITH VISCOUNT EDNAM AS HIS OPPONENT, AND JOSE JURADO, THE ARGENTINE PLAYER, LOOKING ON AND ADVISING (CENTRE).



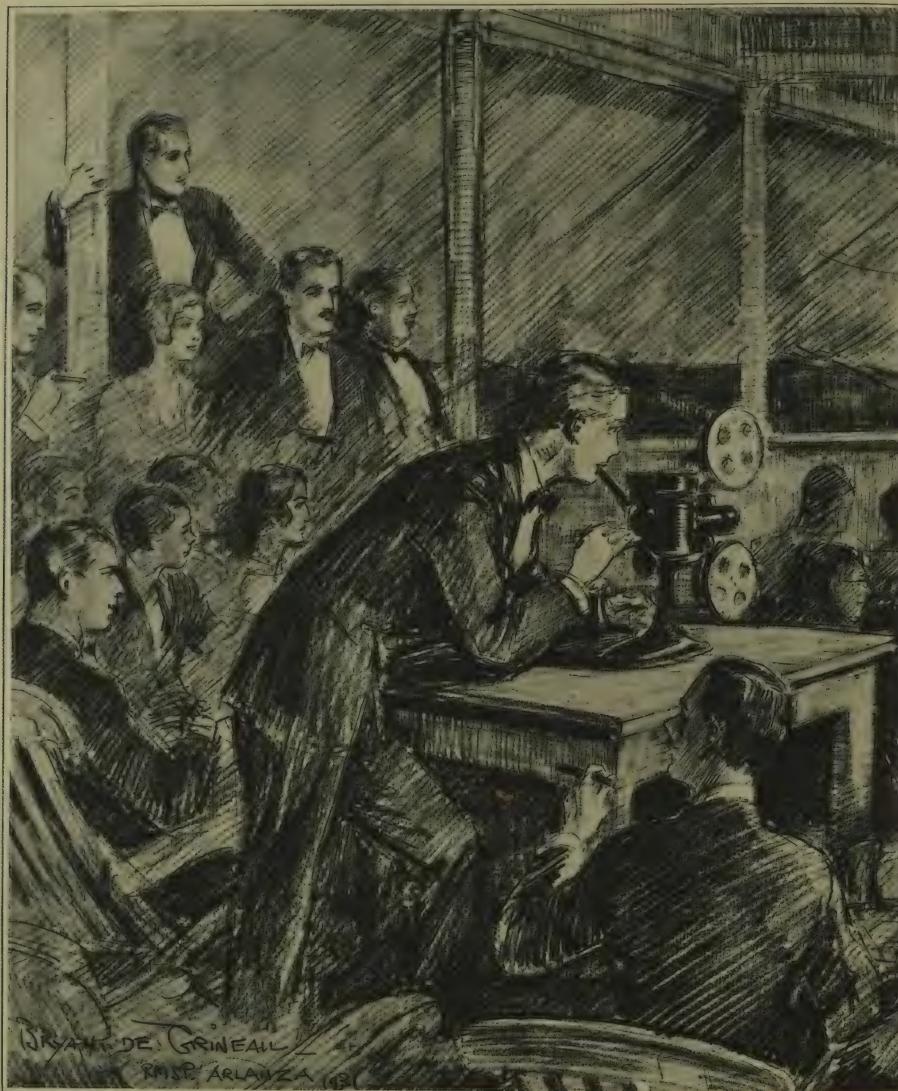
THE PRINCE PRACTISING GOLF STROKES AT THE NET ON THE BOAT-DECK: HIS ROYAL HIGHNESS TAKING A LESSON FROM JOSE JURADO, CAPTAIN OF THE ARGENTINE GOLFERS NOW IN THIS COUNTRY, WHOM HE INVITED TO JOIN HIM AT RIO DE JANEIRO AND TRAVEL TO ENGLAND IN THE "ARLANZA."

It need hardly be said that his Royal Highness the Prince of Wales did not neglect his golf during his South American tour. He also did a good deal of practise in the "Arlanza," in which, accompanied by Prince George, he travelled from Rio de Janeiro to Lisbon while on his way home. He had asked the Argentine golfers who are now here for the Open Golf Championship and other contests to join him at Rio and to travel with him in the liner. Thus he was able to take regular lessons from Jose Jurado, with whom, by the way, he has played several times since, notably at Walton Heath last week-end. Often he would practise at the net from three-thirty in the afternoon until six or later. He showed remarkable patience and concentration, and played shot after shot until he had perfected it. On the day before reaching Lisbon, his golf in the

ship having finished, he took some sixty golf-balls from a bag and drove them into the sea from the forward deck. By way of variation, his Royal Highness occasionally used the Angell Golf Putting Course. The game is played on canvas stretched over a wooden board, which is placed on the deck. The "tee" end of the board is numbered across, from one to nine. The player starts from No. 1, and has to putt his ball between the disks and then into the hole; then he starts from No. 2; and so on. Jurado, we may add, has won the Open Championship of South America six times. He also gave the Prince lessons in the Argentine. In the first of our drawings he is seen in the centre of the picture. Viscount Ednam is third from the right. On the extreme right is another Argentine golfer, Tomas Genta.

WHEN THE PRINCE TRAVELS IN A LINER: H.R.H. AS CINEMATO-

FROM THE DRAWING MADE IN THE R.M.S.P.

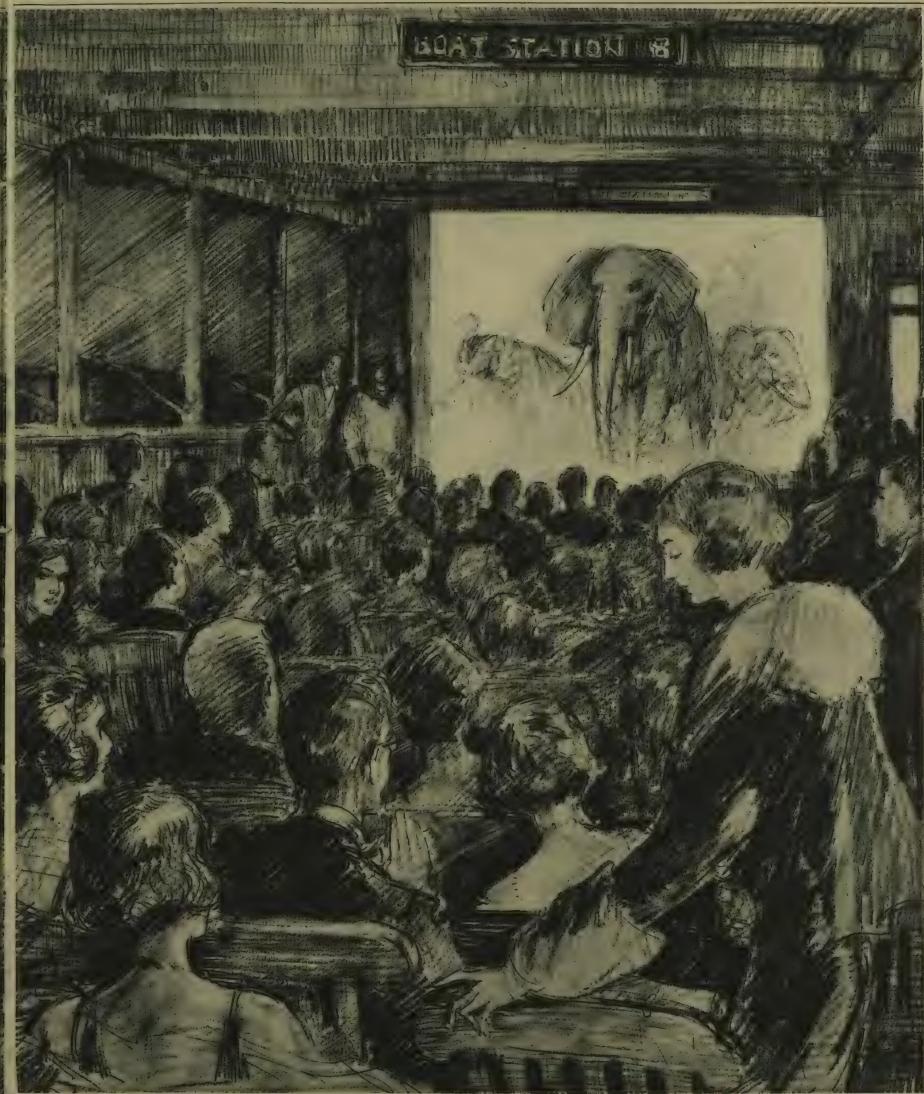


THE PRINCE OF WALES ENTERTAINING HIS FELLOW-PASSENGERS ON THE PROMENADE IN AFRICA." THE CINEMATOGRAPH FILM HE TOOK WHILE HUNTING

When he travels in a liner, it is the Prince of Wales's request that there shall be as little formality as possible. He prefers, in fact, to be treated as an ordinary passenger. His wishes were, of course, observed in the case of his South American tour—when he was in the "Oropesa," with Prince George, at the beginning of the journey, and when he was in the "Arlanza," in which he travelled with his brother from Rio de Janeiro to Lisbon on the return home. Not only were the Prince's "ordinary passengers" in the sense they desired, but, being such passengers, they were able to indulge to the full in the usual amenities of the voyage: dancing with the rest, playing golf aboard, and so forth. In addition, the Prince of Wales, thinking that his fellow-travellers might be amused, volunteered to give them a cinematograph show, and brought out his own Film Projector, in order that he might act as operator and exhibit the moving picture he took during that African tour from which he returned post-haste, owing to the illness of his father, the King. The occasion, it need

GRAPH OPERATOR—SHOWING HIS OWN FILM OF BIG GAME.

LINER "ARLANZA," BY BRYAN DE GRINEAU.



DECK: H.R.H. EXHIBITING HIS MOVING PICTURE, "AN AMATEUR PHOTOGRAPHER ELEPHANTS, LIONS, AND OTHER WILD BEASTS WITH THE CAMERA."

hardly be said, was a great success, for "An Amateur Photographer in Africa," as the Prince calls his film, presents a fine series of "movies" of elephants, lions, rhinos, hippos, and other big game in the wild, a series which bears eloquent witness to his Royal Highness's skill and intrepidity. Further, let it be added that the showing of the film occupied the Prince for over an hour and a-half. It may be recalled in this connection that his Royal Highness has exhibited it before—to some eight hundred men of the Kennington and North Lambeth branch of the Post-War Brotherhood and of other branches outside London—although he did not then act as operator, contenting himself with a little speech in which he expressed pleasure that his audience had appreciated the film and added: "As a matter of fact—I say it who shouldn't—I quite enjoyed seeing it again myself!" In our drawing the Prince is at the projector. Seated on his left is his brother, Prince George, who has Master Dodero, son of one of the passengers, on his knee.

WHEN THE PRINCE TRAVELS BY LINER: DANCING AND MUSIC ABOARD.

DRAWINGS MADE IN THE R.M.S.P. LINER "ARLANZA" BY BRYAN DE GRINEAU.



THE PRINCE OF WALES AND HIS BROTHER, PRINCE GEORGE, AT A PASSENGERS' DANCE ON THE PROMENADE DECK: THEIR ROYAL HIGHNESSES ENJOYING A WALTZ.



MUSIC IN THE SOCIAL HALL IN THE LINER: PRINCE GEORGE PLAYING THE PIANO WHILE THE PRINCE OF WALES SELECTS THE NEXT PIECE FOR HIS BROTHER.

Both the Prince of Wales and Prince George are keen dancers, the Prince excelling in the waltz, as well as being an excellent exponent of Jazz and the Tango. Their Royal Highnesses danced every evening among the "Arlanza's" passengers, from nine-thirty onward, and there were occasions on which, the ship's band having done its duty for the night, the Prince's party danced on to the strains of a gramophone on the top deck. In our drawing, the Prince of Wales has Miss K. Hill, one of the passengers, as his partner, and Prince George is partnered

by Mme. Dodero, the wife of a well-known Argentine financier and shipping magnate. With particular regard to the second drawing, it should be said that Prince George would bring up piles of music from his cabin into the Social Hall and play one piece after another. Occasionally, the Prince of Wales would join him and pass him pieces he would like played. On the occasion illustrated, Mrs. Bryan de Grineau played some duets with Prince George. She is seen seated by his Royal Highness. On the left of the picture is Mme. Dodero.

BLOWING-UP A CHURCH: WARLIKE METHODS OF PEACE-TIME DEMOLITION.



A WEIRD EFFECT AS THE TOWER COLLAPSED IN THE EXPLOSION: THE FALLING CLOCK-TURRET TAKES ON THE ASPECT OF A DEMONIAC FACE WITH DIALS FOR EYES
A DRAMATIC MOMENT IN THE DESTRUCTION OF THE OLD CHURCH AT BUCHS, IN SWITZERLAND, TO MAKE WAY FOR A LARGER BUILDING.



AS IT APPEARED JUST BEFORE THE EXPLOSION: THE OLD CHURCH AT BUCHS, WITH AN EXPECTANT CROWD ASSEMBLED TO WATCH ITS DESTRUCTION.

THE old church at Buchs, in the Swiss canton of St. Gallen, was recently demolished by explosives to make way for a larger building suited to the needs of an increasing population. After the bells had been removed to the graveyard, and the roof and cupola taken down, 92 blasting holes were bored around the church and filled with 57 kilograms of explosive, connected by cables to electric batteries. Three signals were sounded on a horn, and the charges were detonated, whereupon church and tower rose in the air and crashed to the ground.



AS IT WAS IMMEDIATELY AFTER THE EXPLOSION: A WHITE BLANK OF DUST AND SMOKE FILLING THE AIR WHERE THE CHURCH HAD STOOD A FEW MOMENTS BEFORE.

BOOKS OF THE DAY.

LAST week I referred to certain attractions about the life of a tramp, which include immunity from income-tax, the freedom of the road, change of scene, and, in the words of Brother Borrow, "the wind on the heath." It will not, I trust, be detrimental to the motoring trade if I confess to a preference for Shanks's pony. Give me the footpath way, by cliff and wood and stream, with a village inn at evenfall, and let others raise Olympic dust with rushing wheel. At my time of life, however, I cannot hope to emulate such a feat as that recorded in "ACROSS AFRICA ON FOOT." By Ronald A. Monson. Photographs by J. Hunter Wilson (Elkin Mathews and Marrot; 18s.). The publishers are justified of their "blurb" when they



A NOTABLE PORTRAIT IN THE ROYAL ACADEMY: "SIR FREDERICK RICHMOND, BT." BY FRANCIS DODD, A.R.A.
Sir Frederick Richmond is Chairman of Debenham's, Ltd., and of other companies; Deputy-Governor of the Hudson Bay Company, and a Governor of the Middlesex Hospital. He was created a Baronet in 1929.—(Copyrights Reserved.)

describe the enterprise here recorded as "a romance of human endeavour rare in these modern days of record-breaking with machines on land, sea, and in the air."

I have browsed at large through Mr. Monson's pages—an alluring pasturage in which there is always another good patch further on—but, to summarise the scope of his book, I cannot do better than abridge the author's own epitome. "When, on December 21st, 1929," he writes, "James Hunter Wilson, accountant, of Johannesburg, and myself, journalist, of Perth, Western Australia, strode across the Kasr el Nil Bridge at Cairo, bound for the heart of the city, with an ebony-skinned native of Central Africa, round-eyed and amazed at the flying traffic, padding at our heels, a fresh chapter in the story of Cape to Cairo was closed. For the first time the journey, of 7628 miles, had been done on foot. On September 8, 1928, 15½ months before, I had set off from Cape Town with Edward Alexander Robert Cooke, in whose brain the project had had its genesis. Unfortunately, his enthusiasm did not carry him far beyond Johannesburg, 1000 miles on our way. I tramped on alone to the Limpopo, where a month later I was joined by Wilson. Together we finished the job."

So much for the main outline of the story and its principal characters. As for the details, of course they are far too multifarious to be conveyed in a short review. Except for certain shortcomings in externals, such as the absence of an index and the comparatively poor quality of the photographic reproductions, this is one of the most satisfactory travel-books that I have come across. It is written in a brisk, vivid, and humorous style; it has the invariable charm of adventure off the beaten track; and it abounds in curious incidents, with not a few hair-raising thrills. Among the latter, for example, nothing could be more exciting than the author's escapes from a charging rhinoceros and a rogue elephant that came within a few inches of trampling him to death. There is much incidental hunting of game, big and little—often a necessity to replenish the larder; observation of nature and wild life; hardships and dangers from stress of weather and difficulties of the country; and dealings on the way with all sorts and conditions of men—white and black, including occasional encounters with members of the "lost legion" who had taken unto themselves dusky brides.

One need not always go to Africa to see big game. I met some elephants not long ago in Lamb's Conduit Street, of all places. While inspecting the window of an antique shop, I heard what sounded like an incipient dog-fight, so I turned round and was confronted with an upraised trunk, a large red mouth, and a pair of baleful eyes. Tembo, however, was merely inquisitive; there was no necessity to take refuge with the antique-dealer or scale a lamp-post,

and the imperial pachyderm passed on, with his retinue and attendants, in the direction of Theobalds Road. If I had only had a camera, I might have obtained a companion picture to a photograph entitled "Elephants Walking Away," one of the numerous and excellent illustrations in "GAME ANIMALS OF THE SUDAN." Their Habits and Distribution. A Handbook for Hunters and Naturalists. By Captain H. C. Brocklehurst, F.R.G.S., Game Warden to the Sudan Government. With twelve Coloured Plates by W. H. Riddell; forty-five Sketches by H. R. Millais, W. D. M. Bell, and F. Wallace; Photographs and Map (Gurney and Jackson; 21s.).

This book seems to me to fulfil admirably the author's purpose, which is to enable a hunter to identify game readily and understand their habits and peculiarities. Writing mainly for the novice, he offers a few "golden rules." One of them is: "A good photograph of a wild animal in its natural surroundings is of more interest than all the heads, and is often a sign of great patience, courage, and skill in bushcraft. Record heads mean nothing, and are purely luck. Above all, don't kill just for the sake of killing!" Captain Brocklehurst concludes with a notable chapter on native methods of hunting. Elsewhere he mentions a fact which may be new to some readers, as it was to me: "Old lions, weak and emaciated by old age, and no longer able to catch game, often meet their deaths by hyenas." An inglorious end for a superannuated king of beasts, and I can quite believe it of the hyena I saw the other day at the "Zoo"!

Lesser game than lions fell to the gun of a celebrated sportsman whose exploits are recorded in "COLONEL HAWKER'S SHOOTING DIARIES." Edited, with an Introduction, by Eric Parker. Twelve Illustrations (Philip Allan; 21s.). Colonel Peter Hawker (1786 to 1853) served with distinction under Wellington in the Peninsula, and at Talavera in 1809 received a wound which disabled him and compelled him to resign his commission. He retired to his estate of Longparish, in Hampshire, and is chiefly known to fame as the author of that shooting classic, "Instructions to Young Sportsmen." A granddaughter of his, under the name of Lanoe Falconer, wrote the well-known novel "Mademoiselle Ixe." There is no mention of any relationship between the Hampshire Hawkers and those of Devon and Cornwall.

The present extracts from Colonel Hawker's diaries relate mainly to sport, but not exclusively. Among other matters he describes Queen Victoria's coronation and the funeral of Wellington. The Editor gives some piquant letters about Wellington written to Hawker by the Duke of Clarence (afterwards King William IV.), with whom the Colonel was on friendly terms. In October 1851 (the year of the Great Exhibition, to which Hawker constantly refers as "the Glasshouse," and at which he was an exhibitor) he records "A special interview on the subject of my new gun not only with Prince Albert, but with Her Majesty also! And their affability was not a little flattering to a veteran amateur in gun-making." Other entries reveal him as a discerning traveller, an enthusiast in music, and a devoted husband and father with original ideas on education.

Students of Colonel Hawker's diary are indebted to Mr. Parker for correcting certain omissions and alterations which he discovered had been made by the editor of a previous edition, the late Sir Ralph Payne-Gallwey. The latter, he states, in describing Hawker's various shooting feats, had not only often erased the name of the second gun, assigning the whole bag to Hawker, but had even cut out all allusions to the efficient help rendered by Colonel Hawker's second wife. "Is it not strange?" asks Mr. Parker. "For what could be more interesting than the notion of an early Victorian young woman, in days of crinolines, poke-bonnets, and white pantaloons, going out all day walking after partridges? What kind of skirt did she wear? What sort of boots?"

Not every famous sportsman has the power of the pen. Colonel Hawker's skill in that respect is paralleled in another sport by the author of "IN THE DAYS OF THE GIANTS." Memories of a Champion of the Prize-Ring. By W. J. Doherty, "The Fighting Quarryman." One time middle-weight champion of Africa and heavy-weight champion of Australia. With an Introduction by Viscount Knebworth (Harrap; 10s. 6d.). Mr. Doherty tells his tale of bygone fighters

with a Homeric vigour to be expected of one who compares "those old masters in the noble art to the heroes of the *Iliad* and *Odyssey*." Lord Knebworth, who mentions that he is preparing a volume on boxing for the Lonsdale Library, commends Mr. Doherty's book as excellently written, redolent with the joyous amateur boxing spirit of the past, and combining simplicity with modesty. "The description of his fight with Heffernan," we read, "is one of the best bits of boxing literature that I have ever come across." The twelve portraits include several old colour-prints.

Among other additions to the literature of sport, a wide welcome is assured to "THE GAME OF GOLF." Vol. 9 of the Lonsdale Library. With 100 Illustrations (Seeley Service; 15s.). Several famous golfers have collaborated in this excellent book, namely, Joyce and Roger Wethered, Bernard Darwin, Horace Hutchinson, and T. C. Simpson. In Mr. Darwin's chapter on "Middle-Aged Golf," I notice the interesting fact that Dr. W. G. Grace took up golf in his later years. The great cricketer "became," we read, "an exceedingly straight driver with a style that James Braid declared to be a model in the use of the wrists."

Fox-hunting is well represented by two attractive books. One is a volume of typical character-sketches of the hunting field called "HOUNDS WILL MEET." By Richard Ball. With Plates by Lionel Edwards. (London: Country Life, Ltd.; New York: Scribner; 12s. 6d.). The artist's drawings are, as usual, masterly. An interesting study of sporting literature, past and present, and of the general mentality of the younger writers as affected by the war, is entitled "FROM SURTEES TO SASSOON." Some English Contrasts (1838-1928). By F. J. Harvey Darton (Morley and Mitchell Kennerley jun.; 6s.).

The angler—whether novice or comparative expert—will be all the better for studying "THE ART OF FLY-FISHING." Practical Hints on the Sport and Choice of Tackle and Water. By Lieut.-Colonel W. Keith Rollo. With a Preface by R. L. Marston. Photographs and Diagrams (Witherby; 10s. 6d.). To the category of popular nature-study rather than sport belongs "THE ROMANCE OF FISH LIFE." By W. A. Hunter. Author of "Fisherman's Knots and Wrinkles." Editor of "Fisherman's Pie." Illustrated in Colour and otherwise (A. and C. Black; 3s. 6d.). Gossipy chapters about animals, birds, and insects, reprinted from weekly newspaper articles, are collected in "JUST ROUND THE CORNER." By W. R. Calvert (Skeffington; 12s. 6d.).

In conclusion, I must mention one more book, not connected with sport, but with the French Foreign Legion, which, it will be recalled, has just been celebrating its centenary. Not that the volume before me appears likely to add to the gaiety of nations on such an occasion. It bears the uncompromising title "HELL IN THE FOREIGN LEGION." By Ernst F. Löhdorf. Translated by Gerard Shelley (George Allen and Unwin, Ltd.; 8s. 6d.). The author disclaims any intention of "perpetrating one of the usual tirades against France," but his book is not exactly recruiting propaganda. His experiences have not been fortunate. It would be a relief to learn that they were lurid imaginings, but they are related as facts.—C. E. B.



A FINE HASELTINE BRONZE IN THE ROYAL ACADEMY: "SUFFOLK PUNCH."

This head of the Suffolk Punch stallion "Sudbourne Premier" is one of the three bronzes by Mr. Herbert Haseltine which are in the Royal Academy. "Sudbourne Premier" was foaled in 1919—sire: "Sudbourne Beau Brocade"; dam: "Sudbourne Moonlight." He was bred by the late Lord Manton and has been the property of Mr. Percy C. Vestey, of Easton Park, Wickham Market, Suffolk, since July 1923.—(Copyrights Reserved.)

THE ROYAL ACADEMY, 1931: NOTABLE EXHIBITS.

(COPYRIGHTS RESERVED.)



"*THE DE TOCAR ALGO?*" ("SHALL I PLAY TO YOU?") : BY W. RUSSELL FLINT, A.R.A., R.W.S.

Since the recent political upheaval in Spain, every phase of life in that country has acquired an intensified interest, including the world of entertainment. Mr. Russell Flint's picture of a Spanish dancer, with the castanets in her

hands ready to give a performance, is a striking study of a type of Spanish beauty, as well as of picturesque costume. It is a characteristic example of this well-known painter's style and of a class of subjects he favours.

The Royal Academy, 1931: A Memory of a Great Dancer.

(COPYRIGHTS RESERVED.)



"PAVLOVA": BY SIR WILLIAM ORPEN, R.A.

Sir William Orpen's beautiful picture of Pavlova, as a sylph-like figure set against the infinites of sea and sky, has an appropriate note of spirituality. Mme. Anna Pavlova, it may be recalled, died on January 22 last, at The Hague, aged only 46. The great dancer received her first training in the Imperial

Russian Ballet, and afterwards joined the Diaghileff Company. It was in 1911 that London first saw the full splendour of the Russian Ballet, when Pavlova, Nijinsky, and their supporters appeared at Covent Garden. After her marriage to M. Victor Dandré, Mme. Pavlova spent much time in her home at Hampstead.

The Royal Academy, 1931: English Life of Yesterday and To-day.

COPYRIGHT RESERVED FOR OWNERS BY "ROYAL ACADEMY ILLUSTRATED."



A STUDY IN VICTORIAN FAMILY LIFE BY A NEWLY-ELECTED ASSOCIATE OF THE ROYAL ACADEMY: "THE SQUIRE," BY FREDERICK W. ELWELL, A.R.A.

THESE two pictures, painted respectively by a veteran R.A. and one of the new recruits to the ranks of A.R.A.'s, present a curious paradox in choice of subject and at the same time an interesting contrast between the manners and customs of to-day and yesterday in English social life. It is remarkable, in the first place, that the older artist has chosen to depict a type of the younger generation—a girl riding astride in modern style; while

[Continued opposite.]



A CHARMING STUDY OF MODERN GIRLHOOD BY A ROYAL ACADEMY VETERAN:
"DIANA ON HAMPSTEAD HEATH," BY SIR JOHN LAVERY, R.A.

Continued.]
the new Associate represents a scene characteristic of a bygone generation—a squire of the old order reading family prayers at the breakfast table with the domestic staff assembled. It may be that the occasion is to be regarded as a survival, at the present day, of a pious custom more often practised by our forefathers; but, at any rate, the spirit of the scene, and the general air of the room with its great chandelier, suggest the Victorian atmosphere. On the other hand, the women's skirts are perhaps a little shorter than was then usual. Sir John Lavery, it may be recalled, was born in 1856, and Mr. F. W. Elwell in 1870.

The Royal Academy, 1931: The "Spirit of Place"; and Sport.

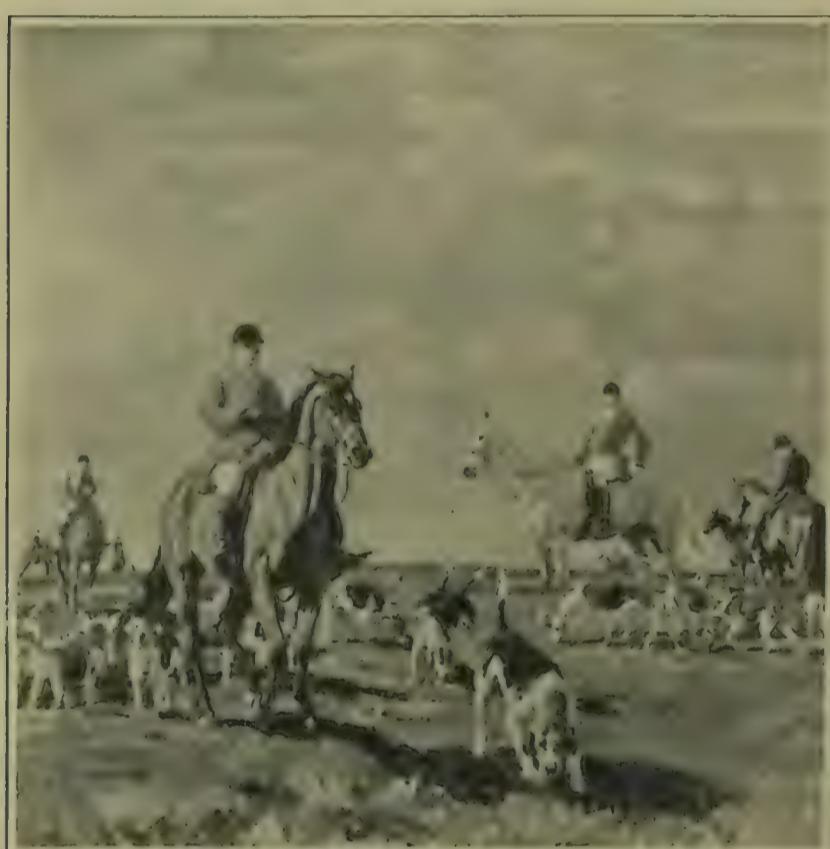
COPYRIGHT RESERVED FOR OWNERS BY "ROYAL ACADEMY ILLUSTRATED."



"WHITEHALL FROM ST. JAMES'S PARK": BY REX VICAT-COLE.



"BASILICA DI S. FRANCESCO, ASSISI": BY J. MCINTOSH PATRICK.



"ON THE MOORS": BY ALFRED J. MUNNINGS, R.A.



"GOING OUT AT EPSOM": BY ALFRED J. MUNNINGS, R.A.



"THE PALACE GATEHOUSE": BY SYDNEY LEE, R.A.



"COWS IN THE RICK-YARD": BY JAMES BATEMAN.

Every Academy Exhibition contains numerous pictures obviously inspired by what a poet has called "the spirit of place." Not every artist nowadays, however, will give his subject "a local habitation and a name"; perhaps for fear of incurring the capital charge of "representation." Still, there are probably some innocent folk who, going round the galleries, like to recognise a landscape or a building which they know, and prefer an exact to a vague title. Painters might be content to err in distinguished company. "Monet's landscapes," it has been said, "are never general. He always paints a particular and unmistakable place." Mr. Alfred Munnings, it will be noted, has not shrunk from identifying the scene of his racing subject. Two others of his Epsom pictures in this year's Academy are reproduced on page 787. The "Palace Gatehouse" is, of course, that of St. James's Palace.

know, and prefer an exact to a vague title. Painters might be content to err in distinguished company. "Monet's landscapes," it has been said, "are never general. He always paints a particular and unmistakable place." Mr. Alfred Munnings, it will be noted, has not shrunk from identifying the scene of his racing subject. Two others of his Epsom pictures in this year's Academy are reproduced on page 787. The "Palace Gatehouse" is, of course, that of St. James's Palace.

The Royal Academy, 1931: The Art of Alfred Munnings.

COPYRIGHT RESERVED FOR OWNERS BY "ROYAL ACADEMY ILLUSTRATED."



"UNSADDLING
AT EPSOM":
BY ALFRED J.
MUNNINGS, R.A.

No Academy is complete nowadays without several examples of the art of Mr. Alfred Munnings, who has attained a pre-eminent position among sporting painters of our time. Mr. Munnings has exhibited at the Academy continuously since 1898. He was elected an A.R.A. in 1919, and R.A. in 1925.

"THE PADDOCK,
EPSOM": BY ALFRED
J. MUNNINGS, R.A.

In the two pictures here reproduced, Mr. Munnings has struck a topical note, in view of the near approach of another Derby Day at Epsom. His other Academy pictures this year are "Going Out at Epsom" (reproduced on page 786) the equestrian portrait of Princess Mary Countess of Harewood (page 791); "On the Moors" (page 786); and "November Morning."



The Royal Academy, 1931: Modern Portraiture—a Selection of This Year's Most Interesting Examples.

COPYRIGHT RESERVED FOR OWNERS BY "ROYAL ACADEMY ILLUSTRATED," EXCEPT THAT OF THE PORTRAIT OF COMM. ETTORE MODIGLIANI.



"MISS MOLLIE GRETTON": BY G. SPENCER WATSON, A.R.A.



"SIR ROBERT WITT IN HIS LIBRARY": BY THOMAS C. DUGDALE.



"THE RT. HON. VISCOUNT D'ABERNON, G.C.B., G.C.M.G.":
BY AUGUSTUS JOHN, R.A.



"MRS. OSWALD BIRLEY": BY OSWALD BIRLEY.



"SIR HENRY NEWBOLT, C.H.": BY MEREDITH FRAMPTON.

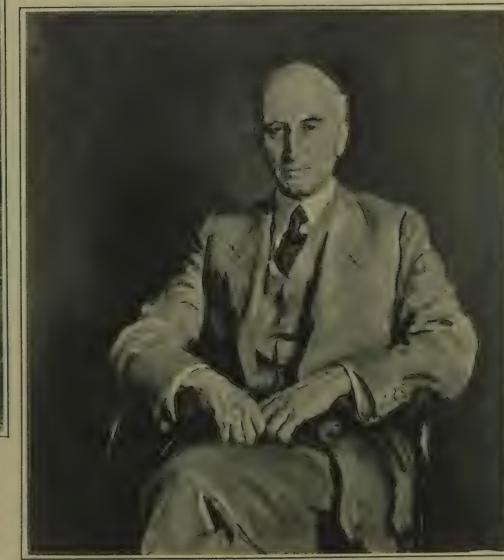


"WILLIAM BUTLER YEATS": BY AUGUSTUS JOHN, R.A.



"COMM. ETTORE MODIGLIANI, K.B.E.": BY GIUSEPPE AMISANI.

Among noteworthy portraits of the year these are of special interest, whether as works of art or from the celebrity of the "sitter." Mr. Augustus John's portraits of Lord D'Abernon, the distinguished diplomat and former Ambassador to Germany, and of Mr. W. B. Yeats, the Irish poet, hold a place apart. Sir Robert Witt, of course, is himself eminent in the art world as critic and connoisseur. He is a Trustee of the National Gallery, also one of the founders and the Chairman of the National Art Collections Fund. Similar remarks apply to the subject of Signor Giuseppe Amisani's picture. Commissario Modigliani, as Superintendent of Art in Lombardy, was Commissioner-General for Italy for the Exhibition of Italian Art at Burlington House last year, and received the K.B.E. Signor Amisani is a well-known Italian portrait-painter. In January 1930, we reproduced in colour his portraits of the Prince and Princess of Piedmont at the time of their wedding. Mr. Oswald Birley's art we may add, has often been represented in our pages.



"THE RT. HON. SIR JOHN SIMON, G.C.S.I., K.C.V.O., K.C., M.P.": BY THOMAS C. DUGDALE.

The Royal Academy, 1931: Fantasy and Actuality in Modern Art.

COPYRIGHT RESERVED FOR OWNERS BY "ROYAL ACADEMY ILLUSTRATED."



'DON JUAN IN HELL': BY CHARLES RICKETTS, RA



"GODDESS IN PORTLAND": BY JOHN B. SOUTER.

"*Don Juan in Hell*," representing the prince of libertines, as he has been called, surrounded by his victims, is the only picture which Mr. Charles Ricketts exhibits in this year's Academy. Apart from his work as a painter, sculptor, and engraver, Mr. Ricketts has made a great reputation, of course, as a designer for the stage. Among his well-known settings may be recalled those for Shakespeare's "*King Lear*" and "*Henry VIII.*," Mr. Bernard Shaw's

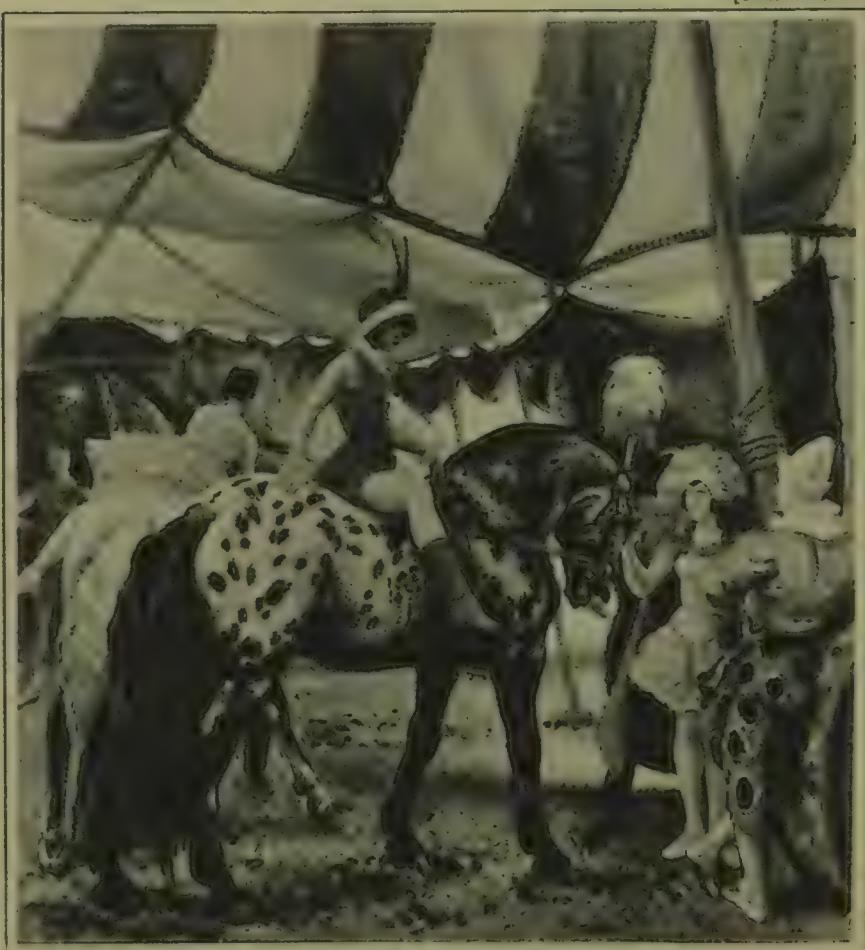
[Continued below.]



"BEHIND THE SCENES": BY DAME LAURA KNIGHT, A.R.A.

Continued.]

"*Saint Joan*" (recently revived at His Majesty's Theatre), and the *Canterbury Mystery*. Mr. Ricketts has also designed settings and costumes for Wagner's "*Rheingold*" and "*Parsifal*," and, in 1926, for "*The Mikado*."—Dame Laura Knight has long been noted as an interpreter of life behind the scenes, in the theatre and the circus. The two examples reproduced here are typical of her very distinctive art. She also exhibits in this year's Academy two other pictures, entitled respectively "*The Bedroom*" and "*The Maiden*."—Mr. John B. Souter, besides his picture of a sculptor at work on a statue of a goddess, shows



"WAITING FOR THE NEXT ACT": BY DAME LAURA KNIGHT, A.R.A.

another canvas entitled "*A Kitchen Task*." His previous works, it may be added, include "*Rustics*," "*Song from Afar*," and a portrait of Miss Fay Compton.



HRH PRINCESS ELIZABETH OF YORK

"H.R.H. THE PRINCESS ELIZABETH OF YORK": BY DAVID P. RAMSAY.



"H.R.H. THE DUCHESS OF YORK": BY JAMES QUINN.

The Royal Academy, 1931: Royal Portraiture.

COPYRIGHT RESERVED FOR OWNERS BY "ROYAL ACADEMY ILLUSTRATED."



"H.R.H. PRINCESS MARY COUNTESS OF HAREWOOD": BY ALFRED J. MUNNINGS, R.A.

THE Academy this year includes several notable new portraits of members of the Royal Family. Mr. Berrie's picture of the King is, of course, of universal interest, especially since the nation learnt with relief that his Majesty's recent indisposition was not a recurrence of his serious illness. The portrait has also a local interest for Lancashire folk, by representing his Majesty as Colonel-in-Chief of the King's (Liverpool) Regiment. In George the First's time, this regiment was popularly known as "the King's Hanoverian White Horse," and one of its badges is the White Horse within the Garter. Princess Elizabeth, elder daughter of the Duke and Duchess of York, was five years old on April 21. Her costume here suggests that she may emulate her aunt, Princess Mary Countess of Harewood, as a horsewoman.

"H.M. THE KING, COLONEL-IN-CHIEF, THE KING'S (LIVERPOOL) REGIMENT":
BY JOHN A. A. BERRIE.

The Royal Academy, 1931: Portraits in Paint, Sculpture, and Etching.

COPYRIGHT RESERVED FOR OWNERS BY "ROYAL ACADEMY ILLUSTRATED."



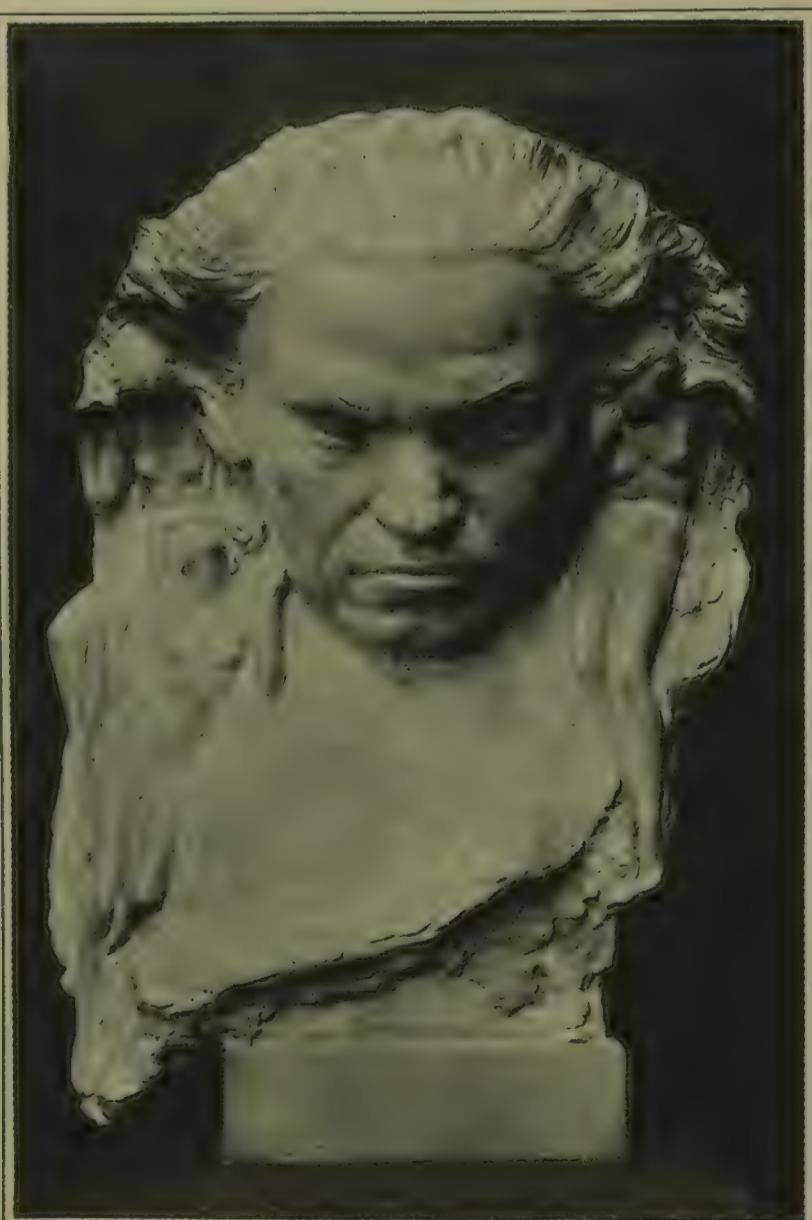
"THE RT. HON. LORD DAWSON OF PENN, G.C.V.O., K.C.B., K.C.M.G.": BY HENRY PEGRAM, R.A.



"LORD BURGHERSH": BY A. KINGSLEY LAWRENCE, A.R.A.



"JAMES McBEY, ESQ.": AN ETCHING OF A FAMOUS ETCHER BY A BROTHER ETCHER, GERALD L. BROCKHURST, A.R.A.



"SONATA PATHÉTIQUE, BEETHOVEN":
BY RICHARD GARBE, A.R.A.

The Royal Academy, 1931: An Outstanding Portrait.

REPRODUCED BY COURTESY OF THE DONCASTER CORPORATION. (COPYRIGHTS RESERVED.)



"THE EARL OF LONSDALE, K.G.": BY SIR JOHN LAVERY, R.A.

This portrait is of outstanding interest, not only as the work of a very famous modern painter, but also from the great popularity of the "sitter." Lord Lonsdale's active interest and leadership in all forms of sport has

made him one of the best-known men in the country, and he has come to be universally regarded as the embodiment of the British sporting character. He is the fifth Earl, and was born in 1857.



BY APPOINTMENT
MOTOR CAR TYRE
MANUFACTURERS
TO H.M. THE KING



IN A CLASS BY ITSELF

Notes for the Novel-Reader: Fiction of the Month.

WHETHER one likes "Elizabeth's" novels or not, one must admit that her talent is individual and inimitable. What sets her apart from other writers is not her material, which is ordinary, nor even her style, though that is distinct enough; it is the frame of mind in which she sets to work. She is completely irresponsible; and the quality of respect is left out of her altogether. She acknowledges no obligation towards art or life; her one object is to enjoy herself and amuse her readers. She is violently prejudiced, and she rejoices in prejudice. She creates certain characters simply in order to get her knife into them and turn it round and round in the wound. Among the victims of her malicious creative humour none has a harder time than "Father" in the novel of that name. An elderly author of distinction, he is the embodiment of tyrannical selfishness. We see served up on the altar of his comfort, first his daughter, then his youthful second wife, and lastly his daughter again: after an interval of successful rebellion, she had returned to servitude. He is an ogre. At a considerable distance from the ogre appear three clergymen, all more or less comic, though one is destined to the rôle of liberator. Exaggeration of thought, word, and act characterises the entire book. Looked at as a whole, it is utterly unlike life; yet on every page there is some living touch, some trait of human nature, that saves this splendid entertainment from being a mere farce.

What would poor authors do without America? Life everywhere else is so drab, so probable, so discreet. Only in this isolated continent can they find subject matter for those effects of the fantastic, the grotesque, the savage, which go so far to make the stimulus of art. Mr. Linklater is the newest traveller to tell us tales of El Dorado. His book is really a succession of sketches of American life hung round a slender gleaming thread of satiric story. It is a most brilliant affair, a patchwork quilt in which every patch is purple. And it sustains its coruscating level with unflagging energy for several hundred pages. It must have been most fatiguing to write. But it is not fatiguing to read. One lays it down breathless, dazzled, and exhilarated; only one longs to be able to take it up again.

"Ambrose Holt and Family" takes us to a different America—an America where poetry and Big Business clash—where a prodigal father comes home to be rejected by a provident son; where the son's wife feels herself emotionally starved in luxurious surroundings and turns for spiritual comfort to the old reprobate who had abandoned wife and child in the hour of their need, and yet possessed a power of sympathy which his son, poet though he was, had not in him to give. It is a queer tangle of relationships, in which ordinary human affections have gone awry, forced out of their natural course by Lincoln Holt's long-cherished resentment against his

father; Ambrose. Wrong-doing, according to some moral codes, can only be expiated by sacrifice; and at last the only sacrifice is made which can bring husband and wife together. "Ambrose Holt and Family" is a romantic story, very well told. The older generation are drawn more convincingly than the younger. Ambrose is, perhaps, more successful as a symbol than as a man, but his wife, though she plays a minor rôle, is a memorable figure who never says a word that is not in character.

Miss Sylvia Thompson maintains her steady level of accomplished, sound novel-writing in "Winter Comedy." But her subject is not attractive. The reader wearies of another study of the problems of married life among the intelligentsia. The characters in Miss Thompson's book are, without exception, discontented, self-important, and

commonplace. Their troubles arouse no interest, their sorrows no sympathy. And the sickly weeds of culture which adorn their conversation only provide another illustration of the truth that it is unprofitable to grow crops on poor soil.

"Marriage and Money" also deals with problems of married life, but not this time among the intelligentsia. The husbands in Miss Blackburn's book are business men, all, as the story progresses, hard hit by the slump in trade. There is a great deal of borrowing and lending; a certain amount of dishonesty and sharp practice. Love is often driven underground by the weight of financial embarrassment. Throughout the book, the reader is conscious of everything—wives, children, houses. Though Miss Blackburn does not try to write from a masculine standpoint, she writes of a man's world; the women are subordinate to the men; they hover about in the background, trying to make both ends meet, but only half-aware of what is going on round them. Indeed, to have probed the dark mind of Guy, to have found something stable and reliable in that shifty nature, would have been a hard task for anyone. Nobody could trust him. The story ends with a murder, graphically and horribly described; Miss Blackburn's imagination, heretofore occupied with small maladjustments and frustrations, with emotions cramped and tired by their dependence on circumstance, suddenly takes wing. "Marriage and Money" is her most considerable book, so far. She still shows a tendency to introduce rather too many characters, all with a family likeness and living on the same plane of thought and emotion; she still

cultivates detail at the expense of firmness of outline; but she knows a great deal about life, its form and pressure, and the toll it takes of individual happiness.

everyone has it in him to write one good novel—a generalisation that has more truth than most; for, though a superlatively good novel must be written with art, a tolerably good one can be written without. Anyone with conviction, imagination, and a strong impulse towards self-expression can produce an interesting novel. But nine times out of ten the impulse is exhausted with the book, and when the writer tries to repeat his success he cannot. His novel was a kind of confession which came tumbling out, as confessions will, in a rich flood of personality; now it is off his mind he has nothing left to confess. You cannot effectively confess the same thing twice, even to the general public.

"Cullum" was a very good first novel—fierce, odd, imaginative, passionate. "Four Frightened People," Miss Arnot Robertson's third book, has many of the same qualities, but they strike one as being forced, not spontaneous. Four English people, two men and two women, leave a plague-stricken ship, and, accompanied only by a couple of Malays, try to force their way through the tropical jungle in search of safety. It is a terrible journey; one of the women is left behind, both the Malays perish. The survivors are too intent on saving their own skins to care what happens to their companions.

Miss Robertson deliberately emphasises their want of compunction; she tries to reduce them, in all their relationships to each other, to the level of animals—and not very amiable animals. One can see her intention; but her intention and her imagination fail to combine. Her characters do not even give the effect of being frightened; they are too much dehumanised. Their conversation is unnatural; they stand at no recognisable angle towards reality. The book has fine descriptive passages, but its value as a study of souls in travail is slight.

"Vain Love," which also treats of inflamed passions and extreme states of mind, is a much better book. It is pure narrative; there is no plot and very little construction. Mario, a boatman of Capri, tries to murder the "Tedesco" who has stolen Giulietta's love, and flies to South America. A brave rescue and a grateful Englishman enable him to start his new life with full pockets; but he cares little for money; his one wish is to regain Giulietta. She comes, but such love as she brings is for all and sundry, not for him. The sensitive Mario, proud, boastful, simple-hearted, a child of Nature, has no inner resources with which to allay the smart of unrequited love. His downfall, physical, moral, and mental, is splendidly described. The book is shapeless and over-long, but it is moving piece of work.

"Valiance" tells how a nobleman's son, hard up, entered the business of a financial magnate, and how he was regarded by the magnate's daughter. She insulted him whenever she could, even after his rank, (which he at first concealed) was made known to her. She was not a snob; she was a spirited girl, anxious to prove whether her lover was made of false metal or true. He endured as many trials as a prince in a fairy-story ("Valiance" is a kind of fairy-story brought up to date); but he acquitted himself nobly, and the last scene in Mr. Hewitt's stirring romance shows how he got his reward.

Mr. P. G. Wodehouse uses some of the same ingredients—though he treats them less respectfully—in "Big Money." The millionaire's niece is not satisfied with the Earl's son; she wants a man who has proved his mettle in some dangerous enterprise. To cut a heroic figure is not always easy in well-policed England; but Mr. Wodehouse, resourceful as ever, introduces two crooks who can only be checkmated by

BOOKS REVIEWED.

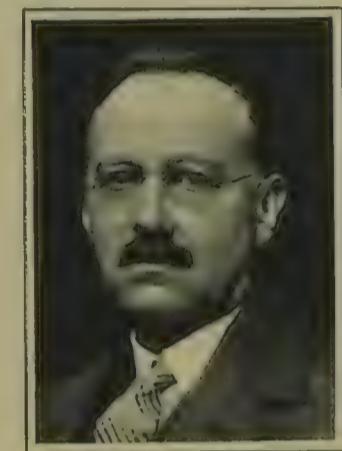
- Father. By the Author of "Elizabeth and her German Garden." (Heinemann; 7s. 6d.)
- Juan in America. By Eric Linklater. (Cape; 7s. 6d.)
- Ambrose Holt and Family. By Susan Glaspell. (Gollancz; 7s. 6d.)
- Winter Comedy. By Sylvia Thompson. (Heinemann; 7s. 6d.)
- Marriage and Money. By Barbara Blackburn. (Secker; 7s. 6d.)
- Four Frightened People. By E. Arnot Robertson. (Cape; 7s. 6d.)
- Vain Love. By Johann Fabricius. (Gollancz; 10s. 6d.)
- Valiance. By Burton Hewitt. (Mills and Boon; 7s. 6d.)
- Big Money. By P. G. Wodehouse. (Jenkins; 7s. 6d.)
- The Travel Tales of Mr. Joseph Jorkens. By Lord Dunsany. (Putnam; 7s. 6d.)
- The Owl in the Attic. By James Thurber. (Harpers; 7s. 6d.)
- The Thirteenth Floor. By J. F. W. Hannay. (Methuen; 7s. 6d.)
- The Fleet Hall Inheritance. By Richard Keverne. (Constable; 7s. 6d.)

a man of action. Everyone is given a chance to distinguish himself, and, Berry, though less brave than he seemed, carries off the palm. "Big Money" is not quite in the first flight of Mr. Wodehouse's books, but it is full of good things.

[Continued on page 804.]



DOWAGER COUNTESS RUSSELL
("ELIZABETH AND HER GERMAN
GARDEN"), WHOSE NEW BOOK,
"FATHER," HAS JUST BEEN
PUBLISHED.



LORD DUNSDANY,
AUTHOR OF "THE TRAVEL TALES
OF MR. JOSEPH JORKENS."



MR. P. G. WODEHOUSE,
AUTHOR OF "BIG MONEY."



MR. RICHARD KEVERNE,
AUTHOR OF "THE FLEET
HALL INHERITANCE."



MR. ERIC LINKLATER,
AUTHOR OF "JUAN IN AMERICA."

OF TWO HEARTS—ANGEL'S AND LION'S.

BEING AN APPRECIATION OF

"THE MEMOIRS OF GARIBALDI": Edited by ALEXANDRE DUMAS.*

(PUBLISHED BY BENN.)

GARIBALDI was born at Nice on July 4, 1807. "He was the son of a poor sailor, perhaps of an ordinary seaman, though not of a poor fisherman, for he received an education and made a thorough study of mathematics, in which he was remarkably successful. His family was much respected, and he himself, from childhood, was loved and honoured by his fellows both at play and at study. He was born to be the chivalrous defender of the weak."

So wrote George Sand, paraphrasing the opening sentences of Garibaldi's memoirs. Both she and Victor Hugo felt for the Liberator of Italy an admiration little short of idolatry; their generous, full-hearted panegyrics abound in superlatives, and, when liberty and patriotism are the theme, attain an eloquence which Garibaldi, himself no mean master of rhetoric, could scarcely have brought to whiter heat. They gave to the world their appreciation: but Alexandre Dumas, the editor of the Memoirs, gave much more. So great was his enthusiasm for Garibaldi that he made himself acquainted with every phase, almost with every moment, of his hero's career. The two men had much in common; both possessed enough vitality to furnish a dozen ordinary mortals, both were supermen. Dumas relates with extraordinary vividness the circumstances of his first meeting with Garibaldi. In January of 1860, Garibaldi was staying in a hotel in Turin. His door stood open to all visitors; there was no orderly or valet to usher in guests.

"Consequently," says Dumas, "I was forced to announce myself. I entered. He was standing in his puncho. Colonel Turr, my friend of a dozen years, and Colonel Carrasco were seated.

"General," I asked, "what time is it?"

"Eleven o'clock," Garibaldi answered, somewhat astonished that an unknown person should enter his room to ask him the time.

"What is the day of the month?" I continued.

"Wednesday, the 4th of January," replied Garibaldi, more and more astonished.

"Well, General, listen carefully to what I predict for you to-day, this 4th of January, at eleven o'clock in the morning. Within a year you will be Dictator. Now let me embrace you."

"You are Alexandre Dumas," said he, as he stretched out his arms to me."

Dumas' interest in Garibaldi began long before the two men met in the flesh. It dated from 1850, when a representative of the Republic of Montevideo arrived in Paris to petition the French Government for help against Rozas, Dictator of the Argentine. Dumas welcomed him, "as I would all defenders of liberty, with open arms," and heard from his lips the story of the nine years' siege of Montevideo, a siege in which one man united the rôles of Achilles, Diomedes, and Ajax. That man was Garibaldi; and Dumas was so excited by the account of his heroism that, "as though of its own will, my pen seemed to place itself between my fingers, and I wrote, rather to please myself than others, a little pamphlet of 174 pages bearing the title of 'A New Troy.'"

How characteristic of Dumas to style a monograph of 174 pages "a little pamphlet"! To him, writing must have come as easily as thinking. I am

not competent to say how far he can be relied on as a historian. He writes always like an eyewitness. Here is his description of Garibaldi; we must remember it was written ten years before the meeting in Turin, and is based on second-hand knowledge, but how vivid it is!—In physical appearance Garibaldi is a man of thirty-eight, of medium stature, well-proportioned, with fair hair, blue eyes, Greek nose, brow and chin—in other words, approaching as near as may be to the true type of beauty. He wears his beard long; his costume is usually a tight-fitting frock-coat, without

like so many of its kind, exalts the recipient at the expense of others), he gives himself to the reader like Augustine or Rousseau, but "the gift is a pleasant one." At the same time, though the text itself needs little elucidation, the historical circumstances in which it was composed do need it. Dumas gives a preliminary sketch of the circumstances, personal and political, which led Garibaldi to leave Europe for South America; he unravels for us the tangled skein of South American politics; and, after Garibaldi himself has laid down the pen, Dumas continues the story of his campaigns in Italy. Most editors, had they been given the task of supplementing memoirs so personal and vital as Garibaldi's, would have given a poor account of themselves; they would have failed to catch the spirit of their author, and surrounded the emotional peaks and valleys of his narrative with a waste of flat and depressing detail. But Dumas is mentally and emotionally completely *en rapport* with Garibaldi; when he takes up the pen and interpolates (for instance) a brief sketch of the history of Montevideo, the change from the first person to the third seems trifling.

The memoirs begin with Garibaldi's childhood and go down to June 2, 1849, when he was obliged to yield Rome to the French. "I assembled the troops in the Vatican Square. I made my way to the centre of the gathering, and announced to them that I was leaving Rome to carry into the provinces the revolt against Austria, and the King of Naples, and Pope Pius IX." But Alexandre Dumas carries on the story of Garibaldi's career, under the title of "The Cacciatori delle Alpi," until the year 1860, when Victor Emanuel entered Naples. Garibaldi left Europe in 1834; he returned to it in 1848. Thus his personal narrative of his exploits in Europe covers only a year, while his American memoirs cover fourteen years. To students of the Risorgimento, the American phase will be the less interesting of the two, and the general reader will find the intricacies of South American politics troublesome to follow. But Garibaldi's career as General of the Italian Legion in Montevideo is richer in personal matter than it becomes later, when the fate of a nation seemed to depend upon his sword.

It was in South America that he met his wife, Anita. "I had never dreamt of marriage," he says, "and had always regarded myself as quite unsuited to being a husband, considering that I had too independent a character and was, moreover, irresistibly drawn to a life of adventure." But the death of all his greatest friends made him feel alone in the world. "I wanted someone who would love me, and that immediately. . . . I am one of those who prefer the storms, be they what they may, to the calms of life and the doldrums of the heart." No man was ever quicker than Garibaldi to act upon an idea. "From my cabin in the *Itaparika*, I turned my eyes landwards. . . . From my place on board I could see some pretty young girls occupied in domestic work. One of these attracted my attention above the rest. There was nothing for it but to go ashore, and I immediately directed my steps towards the house on which my gaze had been so long fixed. . . . A man invited me to come in. I would have entered even though he had forbidden me. I had seen that man once. I saw the young girl and said to her, 'Maiden, thou shalt be mine.' By these words I had created a bond which death alone could break."

[Continued on page 804.]

To Our Readers and Photographers at Home and Abroad.

THE ILLUSTRATED LONDON NEWS" has always been famed for its treatment of the various branches of Science. Its archaeological articles and illustrations are known throughout the world, and its pages dealing with Natural History and Ethnology are of equal value. These and other subjects are dealt with in our pages in a more extensive way than in any other illustrated weekly journal. We take this opportunity, therefore, of urging our readers to forward to us photographs of interest in these branches of Science.

Few people visiting the less-known parts of the world fail to equip themselves with cameras, and we wish to inform explorers and others who travel that we are glad to consider photographs which show curious customs of various nationalities, civilised and uncivilised, their sports, habits, and costumes; in fact, anything of a little-known or unusual character.

We are very pleased to receive also photographs dealing with Natural History in all its branches, especially those which are of a novel description. Our pages deal thoroughly with unfamiliar habits of birds, animals, fishes, and insects.

To Archaeologists we make a special appeal to send us the results of recent discoveries.

In addition, we are glad to consider photographs or rough sketches illustrating important events throughout the world; but such contributions should be forwarded by the quickest possible route, immediately after the events.

We welcome contributions and pay well for all material accepted for publication.

When illustrations are submitted, each subject sent should be accompanied by a suitable description.

Contributions should be addressed to: The Editor, *The Illustrated London News*, Inveresk House, 346, Strand, London, W.C.2.

any military indications. His movements are graceful and his voice is infinitely sweet and musical. Under ordinary circumstances he is rather absent-minded than attentive, and seems practical rather than imaginative, but only say in his presence either the word 'Independence' or 'Italy,' and he will come to life like a volcano aroused to action, darting forth flame and scattering lava.

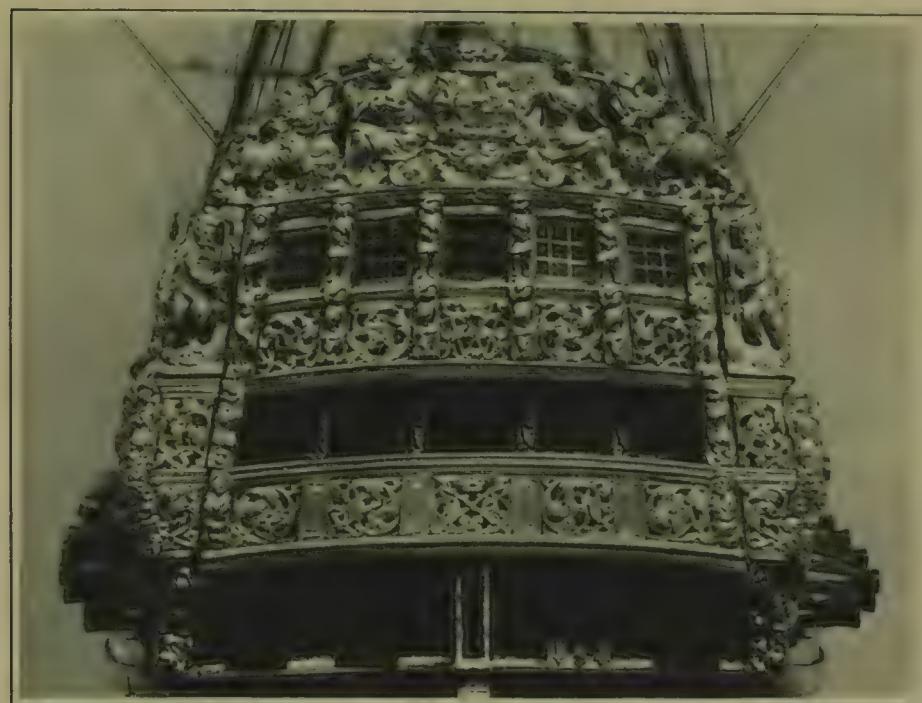
"Never, save in battle, has Garibaldi been seen carrying a weapon; but at the moment of action he draws the first sword to hand from its scabbard, flings the latter away, and marches on the foe."

Later, when he had seen Garibaldi face to face, he summed up his character and appearance in an epigram: "In appearance a warrior Christ; in character of two hearts, the one of an angel, the other of a lion."

Garibaldi's Memoirs could not have found a better editor. The autobiography speaks for itself; it is amazingly frank. As someone said (the compliment,

* "The Memoirs of Garibaldi." Edited by Alexandre Dumas. Translated and with an Introduction by R. S. Garnett. (Benn; 21s. net.)

FIGHTING-SHIPS OF OTHER DAYS:
OLD-TIME SHIP-MODELS ON VIEW IN LONDON—
EXHIBITS ON LOAN IN THE SCIENCE MUSEUM.



1. EVIDENCE THAT THIS MODEL (SHOWN COMPLETE IN PHOTOGRAPH NO. 3, BELOW) REPRESENTS THE "NASSAU" OF 1699: THE ELABORATELY-CARVED STERN BEARING THE SHIELD OF NASSAU. (*Lent to the Science Museum by Mr. Robert Spence.*)

WE illustrate here two interesting ship-models now on view in the Science Museum. Of the beautiful example shown in Photographs Nos. 1 and 3 an explanatory note says: "This contemporary model represents one of a large class of 70-gun ships, built in accordance with the Establishment of 1677. The use of the cipher W.R., instead of the better-known W.R.M.R., together with the prominence given to the arms of Nassau, dates it as representing a ship built after Queen Mary's death in 1694, but before that of King William III. in 1702. The dimensions correspond most closely with those of the 'Essex,' built in 1700, but, as the shield of Nassau is carved on the stern and on each quarter gallery, it seems more likely that the model represents the 'Nassau,' built in 1699. Much of the rigging is original, but probably of rather later date than the model. It has been restored in accordance with the contemporary

[Continued on right.]



2. AN EXAMPLE OF THE FRENCH NAVY AT THE END OF THE EIGHTEENTH CENTURY: A CONTEMPORARY MODEL OF A FIRST-RATE 120-GUN SHIP OF ABOUT 1790, WITH DECORATIONS OF PRE-REVOLUTION TYPE.
(*Lent to the Science Museum by Mr. Arthur Pyke.*)



3. REPRESENTING THE ENGLISH NAVY UNDER WILLIAM AND MARY: AN EXQUISITE CONTEMPORARY MODEL OF A 70-GUN SHIP DATING FROM THE PERIOD 1694-1702, AND BELIEVED, FROM THE COAT OF ARMS ON THE STERN (SEE PHOTOGRAPH NO. 1, ABOVE), TO REPRESENT THE "NASSAU," BUILT IN 1699; STILL RETAINING MUCH OF THE ORIGINAL RIGGING. (*Lent to the Science Museum by Mr. Robert Spence.*)

rigging in a very similar model owned by the Earl of Pembroke, which dates from just before 1694." Regarding No. 2 we read: "This contemporary model shows a French first-rate 120-guns of the last years of the eighteenth century. Her decorations indicate that she dates from before the Revolution of 1792, and in general details she is very similar to the 'Commerce de Marseilles' taken at Toulon, 1793. The masts and rigging have been repaired by Mr. Paul Ebarbe by rules laid down in Darcy Lever's treatise on rigging, 'The Young Sea Officer's Sheet Anchor,' of 1808. The mermaid figure-head is a replacement, the original probably being a lion holding the shield charged with the Lilies of France. The model represents a ship of about 2000 tons."

The World of the Cinema.

By MICHAEL ORME.

RENÉ CLAIR AND "LE MILLION."

OCCASIONALLY in the history of kinematic art, when the unimaginative producer seems to be driving it into stagnation and the voice of the box-office clamours loudly for new sensations (before the possibilities of the last have been more than partially established), a fresh breeze uprises, gaily putting pessimism into shamefaced rags, blowing our hopes sky-high, and breaking up the dead-level surface of general achievement with exhilarating audacity. Such a breeze as this has been launched by René Clair. It carried his first talking - picture, "Sous les Toits de Paris," into instant success; it frolics even more lightheartedly, more irresistibly, in "Le Million," which, starting its London career at the Phoenix Theatre, follows its predecessor at the Rialto in due course.

René Clair, who is still in the early thirties, turned his back on a journalistic career a good many years ago in answer to the call of the cinema. After some experience as a film-actor, he embraced an opportunity of passing over to the directorial side, and from the outset established his very individual point of view. In "The Phantom of the Moulin Rouge," "The Italian Straw Hat," and "Two Timid Souls," made long before sound had arrived to widen the scope of his art, his defiance of convention, the whimsical twists of a pleasantly satirical humour, and, above all, the intense realisation of the medium in which he worked, gave his productions a *cachet* of their own. Gifted with a profound understanding of human nature, quick to seize upon its weaknesses, its vanities, its frustrations, and its little triumphs, he found a fantastic, laughter-compelling expression for witty observation in the fluent terms of the screen. His technique is, and always has been, entirely and purely kinematic. Nor has the advent of spoken dialogue and sound accompaniment altered his outlook or drawn him into the starker statements of the stage. His genius has harnessed song and speech to the chariot of silence, and he drives his triple team with unabated speed. The clarity and perfection of his characterisations are amazing in their deft, swift establishment. Each figure, even down to the smallest "super," is not only necessary to his scheme, but possessed of a distinct personality, a polished link in the glittering chain of events.

"Le Million," though it owes the inspiration of its story to a comedy by Berr and Guillemaud, is as far removed from the canons of the theatre as it is from stage musical comedy, despite the fact that music is of paramount importance in this enchanting piece of work. Not only do the creditors who importune the penniless young artist-hero burst into irate song in demanding payment, anon to hail him melodiously as "Millionaire," from the attic to the basement, when the wheel of fortune brings him a lottery prize of a million francs, but unseen singers comment on the subsequent happenings, keeping up a running accompaniment of explanation, and exclamation in which mechanical noises have their appointed place, until such time as a soloist or a chorus surges to the fore. The effect is richly comic, and opens up a new vein of screen-burlesque. For, at rock-bottom, "Le Million" is burlesque, with the genial exaggeration of the caricaturist turning crooks, opera-singers, police, and even lovers into

figures of exquisite fun. The wild chase of an old coat (wherein the artist has thrust his winning ticket) on its indescribably funny journey from hand to hand until at last it forms part of a fashionable tenor's stage-costume, finds time, even when it develops into a sort of glorified knock-about farce, to turn a satirical spot-light on to its participants, its victims, and its quarry. Thus decorated with a brilliant Gallic wit, the deliciously absurd *farandole*

the efforts of a star reporter to cut himself adrift from the whole hectic business in order to marry and settle down, the counter-efforts of his "managing-editor" to retain the services of his best journalist, the escape and capture of the prisoner, for whom a reprieve has been waiting all the time, are the foundations borrowed from a play by Messrs. Ben Hecht and Charles MacArthur upon which Mr. Lewis Milestone has erected his picture.

Ever since his masterly direction of "All Quiet on the Western Front," Mr. Milestone's next effort has been eagerly awaited. It has come in a form far removed from his earlier work, at least in outward semblance. Nor is it reasonable to suppose that "The Front Page" possesses anything like the same universal appeal of the well-known war-picture. Even with the explanatory note which introduces the new film, its subject, as well as its *milieu*, may prove baffling to the average film-goer. But the cleverness with which its atmosphere has been achieved, its momentum, the ironical illumination of its theme by masterly cutting, and the sheer excitement of its final chapters, are as worthy of study as is the supreme command of sound which summons order out of disorder and charges the whole picture with the relentless clamour of newspaper hustle and the impatient urge of the printing-press. Half-a-dozen telephones all in action at once might spell disaster, but, as a matter of fact, Mr. Milestone extracts not only interesting contrast but a great deal of fun out of the chaos. It is not the least of his achievements that he can mute the boisterous and occasionally broad humour in a moment, hushing it down to the comparative silence of drama or even of emotion. It is in this fine balance of sound that the director shows the value of his judgment, whilst the pace and animation of the action, even within four walls of a room, is something of a revelation.



"LE MILLION"—THE SUCCESSFUL FRENCH TALKING COMEDY WITH MUSIC: THE PENURIOUS YOUNG ARTIST WHO HAS WON THE MILLION-FRANC LOTTERY PRIZE, NOW FÊTED BY HIS FORMER CREDITORS, IS SUBJECT TO A FORMAL PHOTOGRAPH AND THE PRESENTATION OF A BOUQUET.

Photographs by Courtesy of Universal Pictures, Ltd.

culminates in a festive mood to which every member of the audience gratefully capitulates.

"THE FRONT PAGE" (TIVOLI).

A more complete contrast to the opalescent *verve* of "Le Million" than Mr. Lewis Milestone's new production could not well be imagined. Yet here again is a piece of work in which the director's command of his material, his technical skill, and his sense of movement combine in a driving force that carry all before it. His humour, as that of M. René Clair's, is satirical, but his satire is shot through with cynicism, his shafts are tipped with venom. There is no glamour of romance or fantasy about this mordant story of newspaper rivalry, albeit tragedy, and sentiment lurking in the offing, are swiftly hung about with the trappings of comedy, and an almost sardonic irony embroiders the hard outlines of realism.

The action develops chiefly in and around the press-room in a Criminal Courts Building, where a bunch of "hard-boiled" newspaper reporters is waiting for a hanging. An obscure little champion of humanity's cause has got into trouble and provides a corrupt politician with a tool for extracting the necessary number of votes for re-election. A liberal course of film education has made us familiar with the habits, manners, and parlance of American newspaper men, as recorded by Hollywood. We are, then, prepared for, and must accept, this extraordinary *exposé* of their boorishness, their familiarity with their respective chiefs, and their amazing capacity for distorting the truth as somewhere near an actual state of things. Their scrummage for a big scoop,



THE TWO HEROES OF "LE MILLION" SURROUNDED BY THEIR CREDITORS: PROSPER (LEFT; LOUIS ALLIBERT) BRINGS TO MICHEL (RIGHT; RENÉ LEFEBVRE) THE NEWS OF MICHEL'S SUCCESS IN THE MILLION-FRANC LOTTERY. "Le Million" is the story of two young artists of Montmartre—Michel, a painter, and Prosper, a sculptor—who have tickets in a million-franc lottery. Michel wins the first prize, but cannot find the ticket! He remembers stuffing it into an old coat, but cannot find the coat! The news spreads, and soon everyone is on the hunt for the missing garment, in order to participate in Michel's good fortune. The coat is eventually "run to earth" in the possession of Soprani, an opera singer, a fact which gives opportunity for some intensely funny scenes in the Opéra-Lyrique. "Le Million" is a René Clair production.

The picture is carefully and, in every instance, successfully cast. Particular interest attaches to the performance of Adolphe Menjou as the "managing-editor," for he puts the crown on his recent triumphant "come-back" by proving his versatility. This is by no means a typical Menjou part, though in his calmer phases the velvet comes out to sheath the mailed fist.

But for the most part this editor is an angry man, who means to get his own way and can lash out in full-blooded Americanese. Without a trace of French accent, Mr. Menjou creates a forceful, quick-witted character, and gives delightful point to the comedy note on which the picture ends.

Abdulla — and Me



CHARMING THE SEA SERPENT

Skimming through the hurricane with intrepid ease
Once I steered an open boat o'er the Seven Seas:
If an uninvited Shark rudely clambered in
I would flick him overboard with a Sea-dog's grin.

Every night I calmly snored, cradled on the deep,
Setting my alarm-clock e'er I fell asleep,
Till a great Sea Serpent rose in gigantic curves—
(And to-day I skulk ashore gibbering with nerves !)

Heaving in a hundred coils, with a cold green eye,
He was always snooping round as the weeks dragged by.
Suddenly he made a lunge at Abdulla's Best,
Seized the Box and disappeared . . . I forgot the rest !

—F. R. HOLMES.

ABDULLA SUPERB CIGARETTES

VIRGINIA

TURKISH

EGYPTIAN



II.—ELIZABETH AND THE STUARTS.

BY the middle of the sixteenth century we are no longer concerned with ecclesiastical vestments as such. The spoil of the monasteries was ruthlessly devoted to secular purposes, but at the same time the growth of material comfort and wealth immensely stimulated the demand for domestic embroideries. Heylin writes: "Many private men's

A PAGE FOR COLLECTORS. ENGLISH NEEDLEWORK THROUGH THE CENTURIES.

By FRANK DAVIS.

must be mentioned—the popular "petit-point," or tent stitch, which may be said to have commenced its ravages upon feminine eyes and patience under Elizabeth. The early petit-point pictures are, no doubt, to be considered as substitutes for tapestry, and are referred to in contemporary inventories as tapestries, just as a modern petit-point chair-cover is often loosely called a tapestry-cover. It is rather odd to think that these small petit-point needlework pictures kept their popularity long after tapestry proper was no longer in fashion.

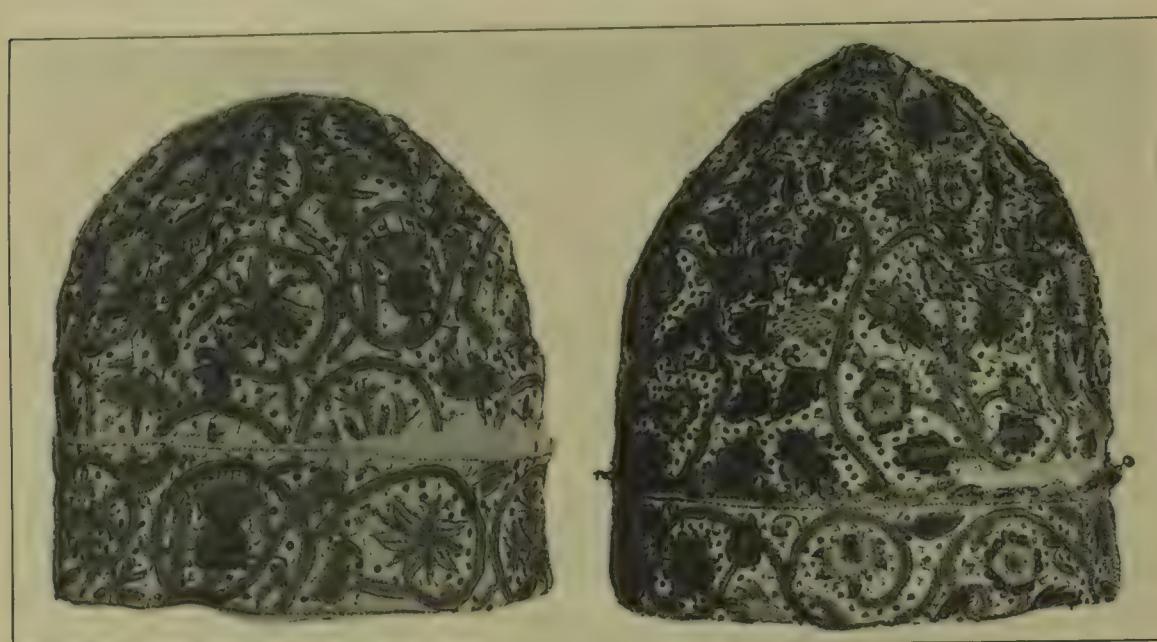
They sometimes show classical, more often Biblical, scenes, but with the characters in contemporary dress. Fig. 2 is an outstanding example of this sort of work of the mid-seventeenth century.

Its subject is the story of Esther and Ahasuerus: Haman is being hanged in the top right corner, the King holds out his sceptre to Esther in the foreground. Above the tent on the left are the arms of the Dyers Company, and the ground everywhere is dotted with roses, carnations, dogs, rabbits, lions, parrots, and all sorts of creatures—the legacy of the Gothic tapestry-workers of France and Flanders to an age which was, artistically speaking, one of decadence.

Stump work—which has already been discussed at length on a previous occasion on this page—followed the petit-point picture without replacing it. It is exceedingly amusing and, of course, rare, but cannot bear comparison with the less fussy method from the point of view of artistic merit. If the subject of the picture is not religious, it is nearly always Royalist: representations of Charles I. and his Queen are frequent. Charles II. rarely appears; and James II. never. Was it not James who asked his brother if he did not fear assassination? To which Charles replied that no one would try to kill him so long as James was the heir to the throne.

On the whole, one can say that seventeenth-century embroidery continues the Elizabethan tradition, but in a much more florid manner. Curtains become rather overloaded as the years pass, and towards the end it is easy to trace the influence of fabrics imported from the East Indies. Elephants, for example, and birds of paradise are to be seen in one of the South Kensington hangings.

The first samplers—those pathetic and sentimental relics of good little girls—appear in the first half of the century, but they must be reserved for a page to themselves. They bear eloquent witness to the importance of needlework in feminine education, and add point to the story given by Miss Jourdain in her "English Secular Embroidery"—that in 1614 the King of Siam applied to James I. for an English wife, and an English gentleman of honourable parentage offered his daughter, whom he described as of excellent parts for "music, her needle, and good discourse." Apparently the scandalised bishops interfered and the match was off, nor have we any record of what the King of Siam thought about the lady's accomplishments. Recent alliances between Eastern potentates and European beauties have, as far as I know, been concluded on quite other grounds.



I. TYPICAL ELIZABETHAN DOMESTIC EMBROIDERY: LINEN CAPS—THAT ON THE LEFT EMBROIDERED WITH SILVER-GILT AND SILVER THREAD AND SPANGLES; THAT ON THE RIGHT EMBROIDERED WITH SILKS, SILVER-GILT AND SILVER THREAD.

The sizes of the caps are: left—height, 8½ in., diameter, 10½ in.; right—height, 9½ in., diameter, 11½ in.

Photograph Reproduced by Courtesy of the Victoria and Albert Museum. (Crown Copyright Reserved.)

parlours were hung with copes, instead of carpets and coverlids . . . it was a sorry house and not worth the naming which had not somewhat of this furniture in it, though it were only a fair large cushion made of a cope or altar-cloth to adorn the windows, or to make their chairs appear to have somewhat in them of a chair of state." But while every loyal and patriotic citizen made it a point of honour to acquire something at least from the Church, there was no slackening in the industry of his womenfolk at home, nor in the demand for the less personal products of the workshop. Most great houses had a skilled embroiderer on the pay-roll, and while Drake was sailing round the world and sacking cities, and the Queen was pursuing her tortuous and careful foreign policy and the New World was being made, that capable and most unpleasant female, Elizabeth, Countess of Shrewsbury, better known as Bess of Hardwick, was driving on her sewing-women to embroideries even more complicated than the tangle of the Queen's doubts and hesitations.

The contemporaries of Shakespeare had very little sense of formal design, and nearly all embroidery of the period looks overcrowded to our modern eyes; but there is no gainsaying its great charm, which is largely due to the gusto with which flowers and fruit and insects and all sorts of incongruous natural objects are made to play their part. Cushions and pillow-covers are often embroidered in black on a linen ground: more ceremonial hangings may be in silk and gold on satin. The patterns are drawn in free hand—not the least of their charms—and as often as not there is a delightful mingling of roses, honeysuckle, carnations, strawberries, acorns, butterflies, caterpillars, and snails—a combination which is no doubt familiar to everyone from paintings of Queen Elizabeth and other great ladies—paintings, by the way, which are generally of more interest to the student of costume than to the lover of art.

Domestic embroidery is modestly but well illustrated by the two caps of Fig. 1: they are unpretentious enough at first sight, but what a luxurious standard of dress they show us, with their silver-gilt and spangles! A rather different class of embroidery



2. A MID-SEVENTEENTH-CENTURY NEEDLEWORK PICTURE: THE STORY OF ESTHER AND AHASUERUS DONE IN TENT STITCH, WHICH, IT IS ESTIMATED, ENTAILED MAKING SOME 1700 SEPARATE STITCHES TO THE INCH. (SIZE, 22 IN. BY 16 IN.)

This needlework picture hardly maintains any chronological sequence of events. Haman is being hanged up in the top right-hand corner; the king holds out his sceptre to Esther in the foreground. Above the tent on the left are the arms of the Worshipful Company of Dyers; and the ground is everywhere covered with a profusion of roses, carnations, dogs, rabbits, lions, parrots, and all sorts of creatures human, zoological, and mythological; fanciful conceptions described in the article on this page as—"the legacy of the Gothic tapestry-workers of France and Flanders." The needlework is of a type frequently referred to popularly as

"petit-point"; speaking strictly, however, it is "tent stitch."

Reproduced by Courtesy of Mr. Francis Mallett.



By Appointment to H.M. the King.

Finest Chinese Art



317. One of a set of four silk panels each embroidered in soft colours with a bird on a flowering spray. In rosewood frames.

Size, 13 ins. x 12 ins.
Kien Lung, 1736-1795.

£22 the set.

In addition to objects costing large sums, our Chinese Galleries at the moment contain unrivalled collections of Jade and lacquer, porcelain, cloisonné and Canton enamel, sculpture and textiles, at exceptionally moderate prices, but all meriting the serious attention of the discriminating collector.

A few examples are illustrated on this page and full particulars of further pieces in any desired series will be gladly forwarded on application.



1396. Set of six Canton enamel plates painted with varied Court scenes in delicate colours on a white ground.

Diameter, 6½ ins.
Kien-Lung, 1736-1795.

£22 the set.

Eminently suitable for ash-trays or dessert plates.



1319. Box in finest carved red lacquer, the lid decorated with figures on a terrace by a lotus pool.

Size, 6½ ins. x 5 ins.
Kien-Lung, 1736-1795.

£16

Most useful for cigarettes.



451. One of a pair of cloisonné enamel vases, the body decorated with multi-coloured dragons on a white ground, the neck with an Imperial yellow dragon on a lapis lazuli ground.

Height, 17 ins.
Kien-Lung, 1736-1795.

£24 the pair.

Formerly the property of the late Charles Haddon Spurgeon.



2719. Translucent white jade carving of a boy seated on a Buddhist lion.

Length, 6 ins.
Kien-Lung, 1736-1795.

£14

Would make an excellent paper weight.

A written guarantee as to antiquity is given with each object.

SPINK & SON, LTD.

Established 1772.

5, 6 & 7, KING STREET, ST. JAMES'S, LONDON, S.W. 1

Tel.: Whitehall 5275 (3 lines)

Cables: "Jadeite, London."

ITEMS OF INTEREST TO LONDON'S VISITORS.

The Busy Season. London is the centre of interest all over the world during May and June. Visitors from overseas find that not only are their engagement books filled with important functions, but even the shops have studied their special comforts. Fortnum and Mason, for instance, the famous firm of Piccadilly, W., well merits a visit. Lessons can be obtained there in back-gammon (the latest craze), in contract and auction bridge, and in golf—all under one roof and conveniently in the centre of London. The latest inventions for a health gymnasium at home can be tried, including the fascinating Vita-Gymno-Frame, in which you can perform many wonderful and thrilling evolutions which bring every muscle into play without over-exertion. For the woman who is interested in smart clothes, there is a collection of decorative sports and day suits, and a special salon for accessories such as necklaces of organdie flowers, piqué boudonnieres, with hats to match, and other original ideas.

The Gift Salon. Prospective wedding guests will find that the trouble of choosing presents is reduced to a minimum at Fortnum and Mason's. There is a gift salon with a bewildering display of novel suggestions in glass, jewellery, and bibelots of all kinds. There are necklaces composed of a string of tiny elephants, each carved in a semi-precious stone such as jade, lapis, rose-quartz, and amber, and bracelets to match, which are, by the way, surprisingly inexpensive, costing only 37s. 6d. An interesting feature is a collection of pictures of the authentic uniforms of the Scots Guards from the year 1660. These designs are copied to decorate many utilitarian objects in an original manner.

Tailored Fashions.

Tailored fashions are smart in England at every season of the year. Interesting mannequin parades, devoted entirely to tailored modes, will be held from Monday, May 11, to Friday, May 15, at Burberrys in the Haymarket, S.W., the well-known



FOR GOLFING IN SUNSHINE OR RAIN: A WELL-TAILORED SUIT OF GAME-FEATHER WEATHERPROOF TWEED CARRIED OUT BY BURBERRYS IN THE HAYMARKET, S.W.

authorities on the subject. The parades will be held twice daily, from 11.30 a.m. to 1 p.m., and from 2.30 to 5 o'clock. Two- and three-piece suits, over-coats, and weatherproofs will be included. Two characteristic models from this collection are pictured in the centre of this page.



LEATHER AS SOFT AS SUÈDE: A BEAUTIFUL OIL-DRESSED NAPPA COAT AT BURBERRYS, WHICH IS IDEAL FOR TOWN OR COUNTRY ON RAINY DAYS. IT TAILORS LIKE CLOTH.

A Novelty for Smart Women.

Just now, while the opera season is in full swing, it is an opportune moment for acquiring one of the new "La Mirette" vanity-cases, for each is fitted with a little electric light so that you can read your programme or "make up" in the dark! These ingenious little cases are carried out in beautifully-coloured Beatl ware, and the inner fittings are tinted to match. The outer shell has a little "window" in the centre, so that the case may be used as a torch without being opened. "La Mirette" beauty-cases are obtainable at all the leading stores for 10s. 6d. Should any difficulty be experienced, application should be made to Compacts, Ltd., 150, Regent Street, W., who will send the name of the nearest agent.

"Modern Man." Residents in the Tropics find it difficult to keep in touch with the small sartorial changes in men's dress which are almost imperceptible to the feminine eye, but are so important to the man. The latest trend of masculine modes is discussed fully and amusingly in the spring issue of "Modern Man," published by Austin Reed, of Regent Street, W. It will be sent post free to all who mention this paper. The pages are full of interesting pictures and articles dealing with the season's gaieties, as well as with the more serious sartorial details. With it is included a new game entitled "Dressing for Dinner," for which the necessary board and two dice are given.

Snapshots Printed in a Day. A useful service of developing and printing is organ-

ised by Wallace Heaton, the well-known photographers, of 119, New Bond Street, W. Spools received there before 10 a.m. are developed, printed, and ready to be called for by 5.30 p.m. the same day. The price of this "one-day" service is surprisingly moderate. This firm are experts in every branch of photography.

The Hotel
where excellence is not extravagance
GROSVENOR HOUSE
PARK LANE LONDON

GROSVENOR HOUSE is the London hotel where one may enjoy the advantages of a situation both charming and central; of perfected arrangements for one's complete comfort, and of charges that will not exceed what one will gladly pay for unvarying excellence.

Every bedroom has a bathroom, running ice drinking-water, separate entrance lobby, ample wardrobe accommodation, and, of course, central heating and telephone. There is no hotel offering so many attractions at so reasonable a tariff.

'PHONE: GROSVENOR 6363. 'GRAMS: GROVHOLS, AUDLEY, LONDON

By Appointment.
21,
OLD BOND STREET
LONDON W.I.
Portsmouth,
Southampton, Edinburgh,
Liverpool, Gibraltar.
•1785•
TAILORS,
HOSIERS,

By Appointment.
31,
BURLINGTON ARCADE
LONDON W.I.
Plymouth,
Weymouth, Southsea,
Chatham, Malta.
•1931•
GIEVES
HATTERS,
OUTFITTERS.

"GIEVES" SHIRTINGS CAREFULLY SELECTED FOR ALL OCCASIONS.



Make this year's a memorable holiday, in a picturesque land of mountain, lake, river and forest.

Take a trip to CANADA this year!

Canada—a country as big as Europe, containing within its wide boundaries everything that the holiday seeker could desire—a country of amazing vitality and infinite variety! Huge ice-capped mountains, great National Parks timbered with age-old firs, turbulent rivers, lakes as big as countries, a delightful climate and a romantic history! Niagara Falls, the great wheat fields of the Prairie Provinces, the Rockies, the Great Divide, the Pacific Coast—spend your Summer vacation touring Canada this year.

Canadian Pacific 7 weeks "ACROSS CANADA" TOUR (5 weeks in Canada), touring by private train from Atlantic to Pacific, leaves July 24th by "Duchess of York," by Short Sea Route via St. Lawrence Seaway. "All-in" fare covers everything.

Also SEVEN SHORT TOURS (19 to 26 days) visiting Montreal, Toronto, New York, Niagara Falls, etc. Special Tours Booklet (in colours) from A. K. Swain, General Passenger Agent, 62-65, Charing Cross, S.W.1, 103, Leadenhall Street, E.C.3, London. Offices and Agencies all over the World.

Canadian Pacific

Always carry Canadian Pacific Travellers' Cheques—safe and convenient.



THE BRADDYLL CHILDREN.

40½" X 50½"

J. Hopper.

LOAN EXHIBITION of 18th Century CHILDREN'S PORTRAITS

Including Paintings by
GAINSBOROUGH, REYNOLDS,
ROMNEY, and LAWRENCE.

April 24th—May 23rd, 1931.

Entrance 2/6. Catalogue sold in aid
of the
**CHEYNE HOSPITAL
FOR
CHILDREN**

KNOEDLER
15, OLD BOND ST., W.1.

PARIS.

NEW YORK.

CHICAGO.

"THE MEMOIRS OF GARIBALDI."

(Continued from Page 796.)

Anita died of "hunger, fatigue, and misery" in 1849. By that time she had borne several children and proved herself a warrior as doughty as any member of the Italian Legion. The following incident shows the stuff of which she was made: "Whilst Anita, on the deck of the schooner, was encouraging our men, sword in hand, a cannon-ball knocked her down, together with two others. I leapt towards her, expecting to find her dead. She, however, arose unhurt, but the two men were killed. I then implored her to go below. Her answer was: 'Yes, I will, but only to turn out the cowards who are in hiding there.'"

As far as I can make out, the very day that Menotti, her son, was born, she took part in the battle of Santa Vittoria, remaining "on horseback in the thick of the firing, a spectator of our victory and the defeat of the Imperialists." On another occasion, however, in the fight at Coritibani, she was less fortunate. In danger of being surrounded, "Anita might have fled . . . but her woman's breast enclosed the heart of a hero. Instead of seeking safety in flight, she was urging our men on to defend themselves, but suddenly found herself surrounded by the Imperialists. A man would have surrendered, but she put spurs to her horse and, with a vigorous spring, passed right through the midst of the enemy, receiving only one shot through her hat, which, though it carried away some of her hair, did not even graze her skull. Perhaps she would have got away if another ball had not caused her horse to fall dead."

Taken prisoner, Anita "fought as vigorously with her tongue as with the weapons of a soldier," and ultimately escaped and rejoined her delighted husband.

Anita made more than one dramatic appearance. Disguised as a man, she escaped from Rome; and on another occasion she suddenly turned up, this time with an escort, one Orrigoni. She had given him some anxious moments during their journey. Both were covered with dust caused by the bullets from the French batteries striking against the wall (of the church of San Pietro in Montorio). When Orrigoni remonstrated: "Come along! Do come

along! It's no use getting killed here," she replied, "My dear, what do you think of the way in which the French, as Catholics, set out their churches?"

Garibaldi was devoted to his Amazonian wife. If I have dwelt on his accounts of her exploits, rather than on his own feats, it is partly because (according to his editor) he tends to underrate his own performances. Garibaldi himself subscribes to this estimate of his character. "In spite of the little inclination I have to sound my own praises—as is well known

to all who are acquainted with me—I will simply say, without believing that there is anything to brag about in it, that I am one of the strongest swimmers in existence." If the reader does not always see eye to eye with diarist and editor in this small matter of personal vanity, he will admit that Garibaldi's adventures and achievements, so vigorously set forth in his journal, are cause for pardonable pride. Admirably translated, they ring like the sound of a trumpet in our drab, materially-minded age.—L. P. H.

A READER'S RECORD FOR THE WEEK.

A Yankee in Patagonia: Edward Chace, his Thirty Years There. Robert and Katharine Barrett. (Heffer; 12s. 6d. net.)
The Spring Journey. Allan Pryce-Jones. (Cobden-Sanderson; 10s. 6d. net.)
An Introduction to Polo. "Marco"; Foreword by Lord Wodehouse. (Country Life; 15s. net.)
Out of Soundings. H. M. Tomlinson. (Heinemann; 6s. net.)
The Wreck of the Dumaru. Lowell Thomas. (Heinemann; 10s. 6d. net.)
The Life of Field-Marshal Sir John French, First Earl of Ypres. Major the Hon. Gerald French. (Cassell; 15s. net.)
The Story of Pope Pius XI. Benedict Williamson. (Ouseley; 5s. net.)
Sir Philip Sidney. Mona Wilson. (Duckworth; 21s. net.)
With the Migratory Birds to Africa. Bengt Berg. (Cape; 10s. 6d. net.)
The Trial of Alfred Arthur Rouse. Sydney Tremayne. (Bles; 10s. 6d. net.)
Necrocorinthia: A Study of Corinthian Art in the Archaic Period. Humfrey Payne. (Clarendon Press; 8s. net.)

FICTION.

Cat and Feather. Dom Basil. (Earle; 7s. 6d. net.)
The Ghost of a Clue. Charles Barry. (Methuen; 7s. 6d. net.)
Treasures Upon Earth. David Stewart. (Heinemann; 7s. 6d. net.)
The Lonely Journey. Mary Grace Ashton. (Cassell; 7s. 6d. net.)
My Husband Simon. Mollie Panter Downes. (Collins; 7s. 6d. net.)
Long Odds. Frank Romer. (Collins; 7s. 6d. net.)
Dodd the Potter. Cedric Beardmore. (Cassell; 7s. 6d. net.)

FICTION OF THE MONTH.

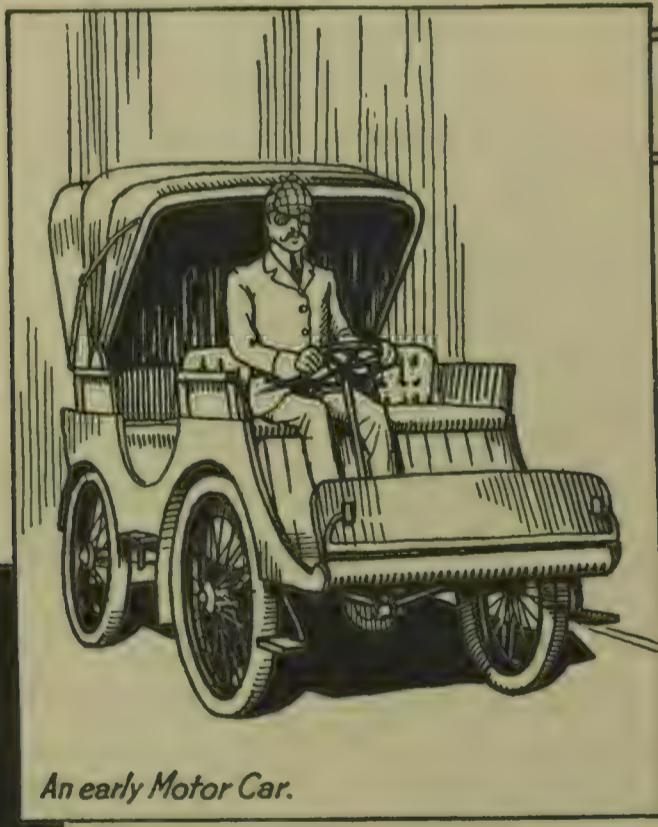
(Continued from Page 795.)

Lord Dunsany is also a fantasist and humourist, though of a very different kind. "The Travel Tales of Mr. Joseph Jorkens" do not take us into Celtic twilight; their scenes are generally laid in the Tropics, where twilight is short; nor do they display those misty nuances—that hovering between the world of actuality and of dream—which we associate with the author's work. Mr. Jorkens is straightforward *raconteur*; he plunges into the marvellous with breath-taking suddenness. There is plenty of invention in the stories, but Mr. Jorkens is more materially-minded than Lord Dunsany. Glamour and poetry (though he sometimes achieves them) are not part of his stock-in-trade.

America has produced many humourists, of whom Mr. James Thurber, though one of the latest, is by no means the least. He has this advantage over many of his rivals: he can draw; and his pictures in "The Owl in the Attic" are as amusing as his written word—perhaps more; for they are deliciously light and absurd, whereas the humour of the text is sometimes a trifle recondite.

"The Thirteenth Floor" is a book of quite unusual merit, both as a novel and as a detective-story. Ensign, Texas, is a town where the dollar talks louder than anything else; and the Cotton Exchange Building, whose staircase seems to have been specially constructed to enable people to be thrown over the edge, is typical of it. Mr. Hannay, though a young, is a *désabusé* writer; lawyers, business men, and criminals do not impress him in the least; he portrays them with humour, irony, and a just appreciation of their limitations.

"The Fleet Hall Inheritance" is another excellent story. In the solitude of the Suffolk marshes, a young playwright seeking peace finds odd neighbours around him—a half-blind man who spends a fortune illuminating his park at night, an artist's colony. But are they artists? Mr. Keverne allows his readers to share the emotions of the tracked also, and yet provides one surprise after another, until the last chapter brings the usual satisfying close.



An early Motor Car.

You will marvel at ...

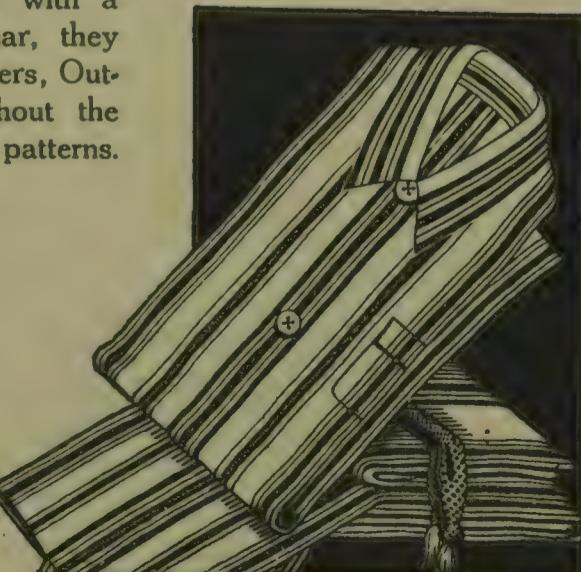
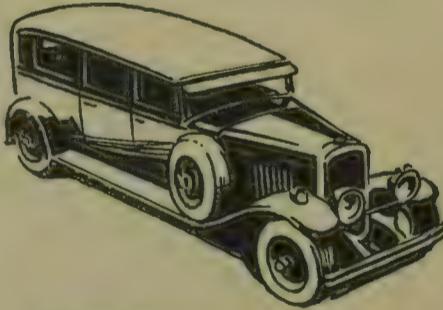
"Tricoline"
REGD.
THE EQUAL TO SILK
SHIRTS, COLLARS & PYJAMAS

If any difficulty in obtaining, write M. 18, "TRICOLINE" House, 19, Watling, Street, London, E.C.4.

WONDERS OF THE AGES..**They marvelled at the first Motor Car...**

and excused its solid tyres and frequent breakdowns. This more critical age demands comfort, appearance and efficiency . . . in Shirts and Pyjamas as in motor-cars. Hence the preference for the smooth, smart and enduring "Tricoline" Shirts, Collars and Pyjamas. Obtainable in the newest fine, fast designs, with a 100% guarantee for wear, they are sold by principal Hosiers, Outfitters and Stores throughout the country. See the newest patterns.

NC Tricoline
WEATHERCOATS
made and proofed by Nicholson & Co., St. Albans. Rainproof yet porous. Cool and Light.



For more than a hundred years

HAMPTONS' Furnishing FABRICS

have secured to their Customers value that has never been surpassed.

For illustrations, in colour, of the latest productions and

BEST VALUES in HOME FURNISHINGS see HAMPTONS' new book C.215 "SPRING 1931" sent free.



HAMPTONS' "Merstham" CRETONNE K.4834.
A very attractive modern design on a shaded background, as illustrated. The flowers are printed in exceptionally rich Chintz colours on a good domestic cloth, on three different backgrounds: Soft Green, Grey and Fawn.

BRITISH. 30 ins. wide. Per yd. 3s. 11d.

Works and all Factories:
QUEEN'S ROAD,
BATTERSEA, S.W.8

Telegraphic Address:
"HAMITIC, LONDON."



HAMPTONS' "Roxburgh" PRINTED LINEN No. K.4936.
A very useful, well-drawn floral design printed on a good quality cloth, in a rich Chintz colour scheme; also in an Orange scheme, both on a natural coloured ground.

BRITISH. 50 ins. wide. Per yard 4s. 11d.

HAMPTONS

Decorators Furnishers

PALL MALL EAST
LONDON, S.W.1

Phone: GERRARD 0030.
Hamptons pay carriage to any Railway Station in Great Britain.



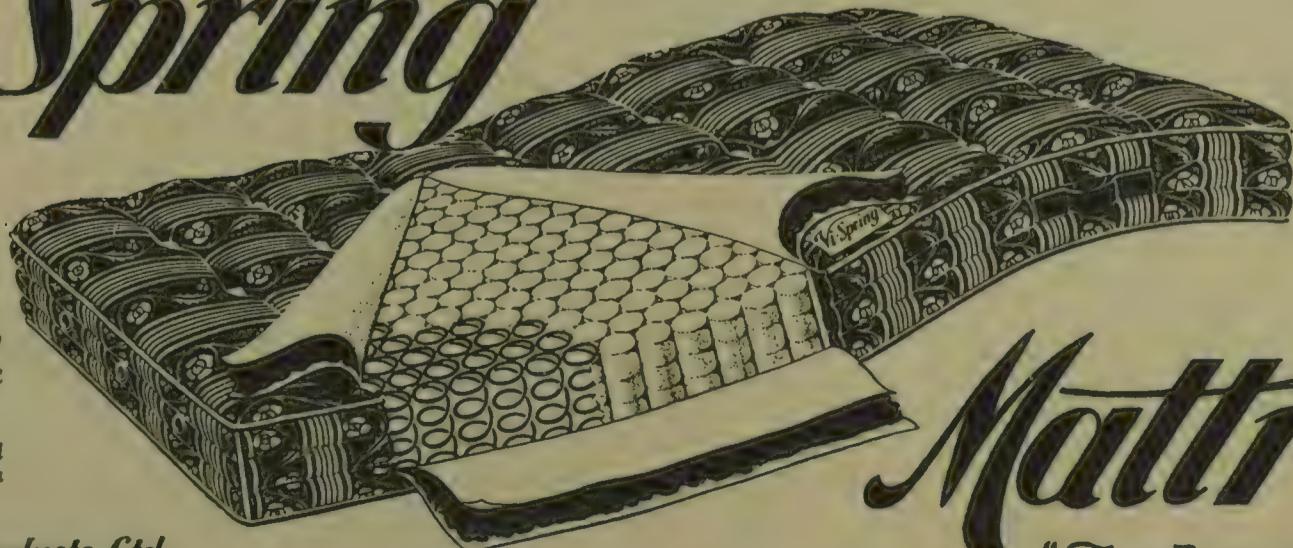
Vi-Spring

The Vi-Spring Overlay Mattress is stocked and recommended by all reliable House Furnishers.

Write for illustrated catalogue, sent free on request to:—

Vi-Spring Products Ltd.

98, Vi-Spring Works, Victoria Road, Willesden Junction, London, N.W.10.



Mattress

"The Best for Rest"

THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

Brooklands Year-Book for 1931. The 1931 edition of the Brooklands Year Book is now to hand. I look forward to its publication every year, as it contains reliable data concerning the track and racing generally. Naturally, it also sets out fully the advantages of



A MODERN CAR IN FRONT OF BUCKFAST ABBEY, A PART OF WHICH IS STILL UNDER CONSTRUCTION : A SINGER "SIX" IN DEVON.

belonging to the Brooklands Automobile Racing Club. Membership of this well-organised social and motor-racing body costs only 5 guineas per annum, with an entrance-fee of a like amount for new members. If preferred, however, a new member can join by paying 6 guineas per year and no entrance-fee. The member's badge provides free use of the

track, except on race days or when in use for special tests or trials, as well as admission to all enclosures ; while members' chauffeurs in uniform are admitted free of charge in their employers' cars. Members' cars are parked free. Two ladies' brooches are also given with the member's badge. These give admission to all enclosures at all times at all race meetings, as well as during Sundays and weekdays. The ladies have an excellent club-room of their own, as well as the use of the members' lounge. The members' club-rooms are very comfortably furnished, and dances are held there. Another privilege of members is that of introducing visitors to the club meetings at reduced fees for the enclosures. Sons and daughters, nephews and nieces, between the ages of fourteen and eighteen, may be elected junior associate members at 3 guineas per annum. As I have stated previously in these chronicles, Brooklands is the place to teach our young folk safely how to ride motor-cycles and drive cars.

New Model Signor Romeo. Signor Romeo Romeo Company, has designed a new eight-cylinder car with an engine of 2300 c.c. cubic capacity. It is to make its public débüt in that terrific test, the Targa Florio race in Sicily. Last year this Italian firm were somewhat dissatisfied with their Grand Prix two-litre models, so decided to substitute this "straight eight" Alfa Romeo in their place as a companion to the six-cylinder cars. The engine has two blocks of cast-iron cylinders, of 65 mm. and 88 mm. bore and stroke. The reason for casting the cylinders in two blocks is that the camshafts and all the accessories are driven from the centre. The fully balanced crankshaft has ten bearings, is in two parts bolted together, and between the flanges are two helically-cut gear-wheels of bronze and of steel respectively.

one driving the supercharger, oil-pumps, and water-pumps, and the other operating the two overhead camshafts through a couple of intermediaries mounted between the two blocks of four cylinders. At the same time, to give rigidity, these cylinder-blocks are united by the central timing-gear housing, so that they constitute one unit when the engine is assembled. High-pressure pump lubrication, two valves per cylinder, pistons of aluminium alloy, one scraper, three compression rings, and a Roots type of blower are other details.

The Roots supercharger is driven direct from the crankshaft at engine speed. A Memini carburetor is placed immediately behind the radiator and delivers its mixture to the blower. Thence it is distributed through a heavily-ribbed Y-shaped intake manifold to the eight cylinders. An extension of the blower-shaft drives the double oil-pump and the water-pump. The sparking-plugs are mounted centrally

[Continued overleaf.]



JACK HOBBS, THE FAMOUS CRICKETER, WITH THE SUNBEAM CAR HE PURCHASED RECENTLY : A SIX-CYLINDER MODEL, WITH A COACHBUILT SALOON BODY SUPPLIED THROUGH MESSRS. C. R. ANDREWS (MOTORS) LTD., 50, BERKELEY STREET, W.I.



"A mere touch of my foot starts the engine. This one-piece windscreen gives you an excellent view of the road while you're driving."



"I'll put her into second almost at once . . . and now into top. Gear-changing is extraordinarily easy, and she runs very smoothly in all gears."



"I'll walk by the side to show you how slow she goes in top. Yet she accelerates like a flash even from this pace."



"You don't notice a hill like this in the Cadet. She'll go up almost anything in top."

"There's no car to touch it for £280—the VAUXHALL CADET"

YOU CAN BRING THESE PICTURES TO LIFE
by asking any Vauxhall dealer for a trial run; or you will enjoy our unique driving-picture booklet, "Your first ride in a Vauxhall Cadet," sent on request. Vauxhall Sales Department, General Motors Ltd., The Hyde, Hendon, London, N.W.9.

Other prices: Sports Coupé, £298; Four-light Coupé, £298; Two-seater, £295; Tourer, £275.

For overseas there is a special 26-h.p. model. A full range of Vauxhalls is on show at 174-182 Great Portland Street, London, W.1.

For those who want a bigger car, there is the 24-h.p. Vauxhall Eighty from £485 to £695.

"Isn't she a topping car? A really amazing production for £280! There's also a De Luxe saloon, with a sliding roof and Protectoglass, at £298."

Take a trial run in a

VAUXHALL CADET

17 h.p., 6 cylinders



BRITISH



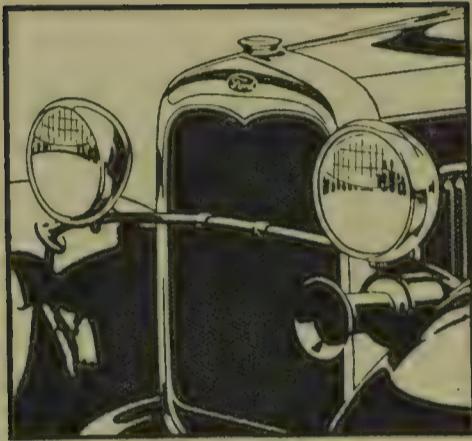
The Smartness of a BRAND-NEW FORD

remains, can be retained permanently, with the absolute minimum of labour or expense.

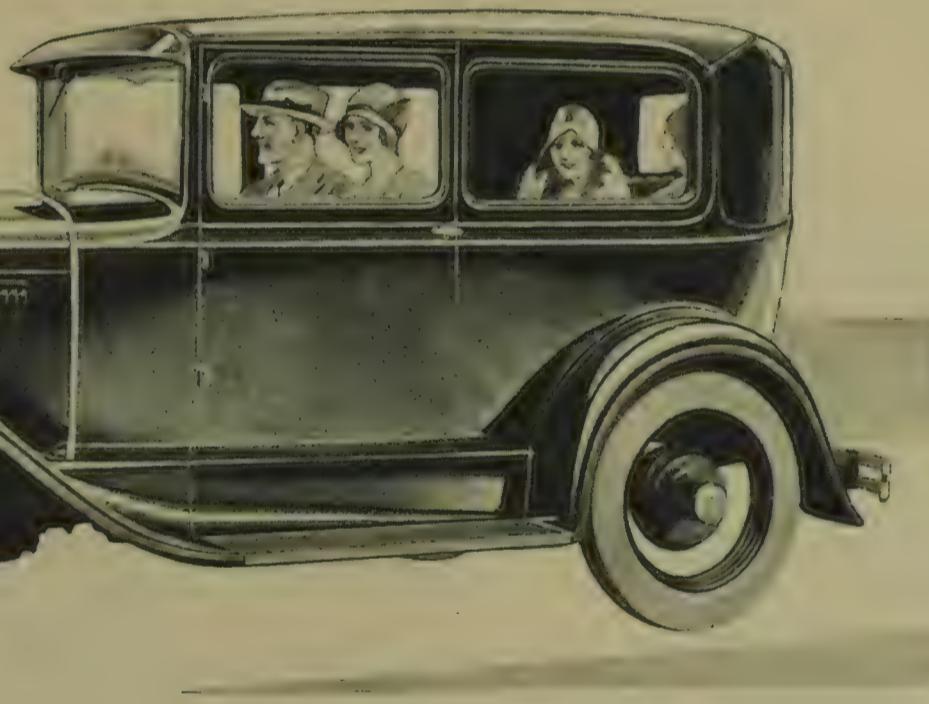
Untarnishable steel, and the lastingly resplendent pyroxylin finish, are not merely resistant of travel stains. They permit the restoration of pristine presentability in next to no time.

And their standardisation is typical of the consideration for the user, especially for the owner driver, outstanding in every feature of the New FORD.

Let your Local FORD Dealer enumerate its other, just as commanding, claims on your interest. Let him show you what it is, what it will do, and for how *very*, very little!



The use of stainless steel for parts commonly nickel-plated reduces both the labour and the cost of maintaining permanently the original smartness of the New Ford.



*The New Ford 24 h.p. Tudor Saloon £180 at works, Manchester.
(14.9 h.p. £5 extra.)*

LINCOLN



Fordson

AIRCRAFT

NEW FORD PRICES

Touring Car . . .	24 h.p. £185
Standard Coupé . . .	£185
Cabriolet . . .	£210
3-window Fordor Saloon,,	£210
De Luxe Touring Car ,,	£225
De Luxe Fordor Saloon with sliding roof 24 h.p.	£225

14.9 h.p. £5 extra.

All prices at works, Manchester.

FORD MOTOR COMPANY LIMITED || 88 REGENT STREET, LONDON, W.1
TRAFFORD PARK, MANCHESTER

Continued.] in the combustion chambers, and have the wires led to them from a vertical distributor overhead, driven from one of the camshafts. The coil is placed on the top of the engine, and a bracket carries a spare coil all ready to connect up if necessary. Petrol is fed to the carburettor by the vacuum system, with a very large feed-tank on the dashboard as well as the main tank at the rear of the chassis. Bosch electrical equipment is fitted. The dynamo is driven from the crankshaft placed on the exhaust side of the engine. So also is the electric-starting motor on this side in the lay-out. Two batteries are provided, mounted on brackets behind the driver's seat. A multiple disc clutch with Ferodo discs, a four-speed gearbox, and a new type of front axle are other features. The front axle has the semi-elliptic springs mounted above it. The springs are shackled in front and have their rear end received between two semi-cylindrical bronze blocks. As it is free at both ends, the front axle is attached to the chassis by means of radius rods. Large brake-drums, almost as big as the wire wheels, are fitted. The latter are Rudge Whitworth. I am informed that this supercharged racing car of nominal 21 h.p. develops actually 190 b.h.p., so that speeds well over 100 miles an hour will possibly be attained. I am looking forward to seeing this car run in the "Double Twelve" hours' race at Brooklands.

Mercédès-Benz A new model 2½-litre Mercédès-Benz is now being sold in Great Britain, fitted with a drop-head coupé body, for £795. It is a new type, as in this model the gear-changing is automatic, so that the driver has need of little skill to make a perfect change of ratio. The six-cylinder 21-h.p. engine develops a fine turn of speed for this German car, sold by Car Mart, Ltd., at their premises, 37, Davies Street, London, W.1. It is one of the best-fitted cars on the market to-day, as the chassis has automatic central lubrication; electric direction-indicators save the driver from opening the side windows; fenders are fitted front and rear to ward off minor injuries; two spare wheels and tyres prevent possible hold-ups on the road; the luggage trunk provided at the rear contains two suit-cases (one for each traveller); and small trouble-savers such as chromium plating, cellulose paintwork, dual screen-wipers, and a fog and spot light are provided. The brakes are excellent,

and readily bring this car to a halt with due smoothness in their action. The supercharged sports Mercédès-Benz driven by Herr Rudolf Caracciola won the 1000-miles road race in Italy on April 12, averaging nearly 63 miles an hour. This bigger model (of the over 5-litres class) also won the Florentine Cup for the best time from Brescia to Florence in this rapid racing tour, and the King of Italy's gold medal, besides the race itself and the "unlimited" cars' class award. But, although speed and acceleration, plus skill of the driver, played an important part in this race, Caracciola ran this 1000 miles with only a change of one of the Dunlop tyres fitted. Nuvolari used up eighteen tyres of another make, and Arcangeli was credited with ten tyre changes, which put them out when everybody expected to see them romp home. So, in all fairness, one can assert that Dunlop tyre reliability won the Italian 1000-miles race for Caracciola.

Ivar Andresen's König Marke are well known to the London public. As Tristan, Lauritz Melchior had a formidable task to reach the level of Frida Leider's Isolde, and, good as he was—in fact, one of the best Tristan's we have had at Covent Garden—it is hardly surprising that vocally he is not quite on the same plane. The performance as a whole, under Robert Heger, who conducted, was one of the finest given in recent years, and fully deserved the enthusiasm it stirred, which was exceptional. "Tristan und Isolde," in performance, is either intolerable or overwhelming. There is no comfortable or pleasing half-way stage. On this occasion—thanks to a superlatively fine Isolde, a magnificent cast, a conductor who is extraordinarily judicious and musically in his sense of balance and proportion, and fine playing by the orchestra—the performance was, what "Tristan und Isolde" ought to be, a wonderful experience.

The "Ring," under Bruno Walter, began with a more smoothly-executed performance than usual of "Das Rheingold." Much more care is being taken, obviously, over the lighting, which promises well. Apart from such well-known performances as Schorr's Wotan and Olczewska's Fricka, the production was notable chiefly for the superb singing and acting of Fritz Wolff as Loge. He is a better Loge than any I have heard for a very long time. The playing of the orchestra is much better than last year. It is quite clear that the standard of our orchestral-playing has greatly improved—due to the general recognition of how much inferior to that of the best foreign orchestras it had become. Mr. Bruno Walter did not always manage it with discretion. His over-emphasis of the orchestral preluding to the entrances of the giants made something near an anti-climax of them, and it seems to me that the annulling of the Nibelungs in Nibelheim at the beginning and end of Scene III. is rather crudely done. "Die Walküre" had the benefit of a remarkable cast. Lotte Lehmann and Lauritz Melchior are a magnificent Sieglinde and Siegmund, and Lotte Lehmann seems to be singing better than ever this year. With Frida Leider as Brünnhilde, Olczewska as Fricka, and Friedrich Schorr as Wotan, all the essentials of an outstanding performance were there, and we can look forward to the culminating sections of the "Ring" with complete confidence.—W. J. TURNER.

COVENT GARDEN OPERA.

"TRISTAN" AND THE "RING."

ATCOVENT GARDEN with so fine a performance of "Der Rosenkavalier," it was a pleasure to find on the second night a superlatively good production of "Tristan und Isolde." But this is one of the satisfactions of Covent Garden that, night after night during the too-brief season, we are given one masterpiece after another, superbly performed. Of course, we are enjoying the fruit of the subsidised opera houses of the Continent, where these singers and musicians have the tradition and the training which alone can produce such results, but our International Season at Covent Garden every year helps to keep alive these institutions and their productions.

Frida Leider, who is perhaps the finest Isolde now singing, was in exceptionally good voice, and her performance was a joy from beginning to end. She has an extraordinary range of expression, for her delicacy of phrasing and piano singing (most unusual in a Wagnerian prima donna) are as remarkable as her dramatic power, and she can dominate even the most dynamic orchestra when necessary. Luise Willer proved to be an excellent Brangäne, and the merit of Herbert Janssen's Kurwenal and

WHAT IS THIS
K
PLUG?

WRITE FOR THIS BOOKLET
FREE



Sole Manufacturers:
K-L-G SPARKING PLUGS LTD., PUTNEY VALE, LONDON, S.W.15

K.17



"My hat!"

What a delightful polish you're giving that Floor. It must be

MANSION POLISH

Mansion Polish is the quick and easy way to obtain a mirror-like brilliance to Stained or Parquet Floors and Linoleum. It gives a polish that enriches the colour and grain of all woods, and is a fine Preservative for Linoleum.

FOR DARK WOODS USE DARK MANSION
In Tins 6d., 10d., and 1/9. Large household tin containing 2 lbs nett 3/-

Woollands

KNIGHTSBRIDGE, S.W. 1.

*Quality
Underwear
at Lowest
Prices*



K.208.—Ladies' Tight-fitting WOVEN KNICKERS, Ribbed at waist and knees, suitable for spring wear. Slender, medium, and outsize. In White, Pink, Beige, Brown, or Grey. Prices

Art. Silk and Wool..	9/11
Scotch Wool ..	16/11
Fine Silk and Wool..	21/9
Also in Pink or White, only open or closed.	
Cashmere and Silk ..	27/9
Angora and Silk ..	33/9



K.200.—Ladies' ART. MILANESE VEST, trimmed lace, and Opera Tops.

	Prices	Wms. O.S.
In White, Pink or Peach ..	13/9	15/9
Knickers to match ..	13/9	15/9
Spencer Slip to match..	11/9	13/9



K.203.—Fine quality KNITTED WOOL SPENCERS suitable for wearing under spring coats or as a house Coatee. In White, Pink, Beige, and all good colours.

	Prices
No Sleeves	9/11
Long Sleeves	11/9



K.209.—Ladies' KNICKERS with shaped band in front and Elastic at knees. In White, Black, and all good colours.

	Prices	Women's O.S.
Art. Milanese 9/11	11/9	
Art. Milanese, Superior quality ..	13/11	14/11
Pure Milanese Silk ..	23/9	25/9

K.206.—Ladies' WOVEN VESTS for spring or summer wear, White or Pink, Medium and Outsize.		
Indian Gauze	12/11	Prices
Superior quality Indian Gauze	17/9	
Pure Spun Silk	23/9	
Cashmere and Silk	25/9	
Indian Gauze Chemises ..	21/9	

WOOLLAND BROS. LTD., KNIGHTSBRIDGE, S.W. 1.

BELL - HOWELL FILMO

The Finest Home Ciné Camera Made

The Latest Filmo Camera — 70-D A

is unquestionably the finest, most complete and compact camera ever produced. It is the crowning achievement of the world's largest cinematograph apparatus manufacturers. It is, in reality, a professional camera designed for personal use. Every condition of speed, light and distance has been anticipated and provided for in its construction. The turret head, accommodating any 3 lenses and the 7 film speeds, from 8 to 64 pictures a second, overcome every possible difficulty of light and distance encountered by the use of other cameras. Gives professional brilliance and clarity to black and white or Kodacolor pictures.

Complete in sturdy English leather carrying case, £85. Your present Ciné Camera or Camera taken in exchange.



YOU ARE INVITED

to call, when we shall be pleased to demonstrate more fully the marvels of this latest Ciné Camera—and to show you pictures taken by it. Or if you prefer, we shall be happy to demonstrate camera and projector in your own home at any time by appointment. 'Phone Mayfair 0924-5-6

Write for particulars of a few shop-soiled Filmo Cameras at greatly reduced prices.

WALLACE HEATON LTD.

The Amateur Ciné People

**119, NEW BOND ST., LONDON, W.1.
and at 47, Berkeley Street, London, W.1**

GALERIES LAFAYETTE^{LTD.}

Tel.: Regent 6740. REGENT STREET, W.1

A definitely uncommon ensemble in pure Shetland wool. The sleeveless blouse has the fancy neck finished with stripes same colour as the scarf effect of the cardigan.

70/-



DELIGHTFUL KNITWEAR OF HARMONIOUS COLOURINGS SUITABLE FOR SPORTS OR HOLIDAYS.

Spring Catalogue sent on application.

MARINE CARAVANNING.—CXXV.

By COMMANDER G. C. E. HAMPDEN, R.N.

I HAVE been reading two articles in the *Motor Boat* with which I am in full agreement, except that I feel that they might have gone further. The first is entitled "Is High Power Worth While?" and the second, "The Need for More Knowledge." They are both intimately connected. High power in a small boat is certainly not worth while if the vessel is used purely for pleasure purposes, for speed soon palls, especially on the water, whilst the possibility of being able to reach harbour rapidly does not present any untold advantages to those on a quiet holiday. High power means large running-costs, and very often little comfort if it is employed in small craft; whilst, in addition, the weather conditions around these coasts seldom permit a fast vessel of about 30 ft. long to be driven at full speed except in sheltered areas. I have lately come across even Americans who have no desire for fast pleasure-craft, preferring instead slow boats with the maximum of comfort. The true use of high-powered vessels lies undoubtedly amongst utility craft; or, in other words, boats that can earn money by means of their speed. Though the articles I have quoted do not mention this fact, they urge the importance of a close study of engine power and propeller design in order further to reduce the running costs. This is a most important avenue for research, and far too little is known about it. Almost everyone knows that each boat has an economical speed limit beyond which it does not pay to drive her, but few owners—or designers, for that matter—are aware of exactly what that speed amounts to in practice. It differs in practically every boat.

Some while ago I was engaged on a long series of experiments, using a hydroplane hull, with the

object of finding out her economical speed-limit and also of obtaining the maximum speed that was possible almost regardless of the power employed. The boat was fitted in turn with many different makes of engine of various powers, so, in order to make the results obtained clearer, I will express each change of engine-power in pounds (of the boat's weight) per h.p. developed under working conditions. The average results from a large number of trials were as follows—



A REMINDER TO YACHTSMEN OF APPROACHING SUMMER: A 30-FT. THORNYCROFT STANDARD CRUISER IN A SUNNY SETTING.

These vessels can be obtained with either one or two engines of 7.9 h.p., and have a speed of approximately 7 knots. They are very cheap to run and will accommodate four persons.

No. 1—Lb. per h.p.:	46.8	lb.	Speed	32.15	knots.
" 2— "	44.7	"	"	34.64	"
" 3— "	42.5	"	"	35.37	"
" 4— "	33.6	"	"	38.34	"
" 5— "	31.0	"	"	39.50	"
" 6— "	26.6	"	"	39.90	"
" 7— "	24.8	"	"	41.20	"

In other words, the power had to be almost doubled in order to obtain an increase in speed of 9 knots.

Some of the engines used ran at fairly high speeds and others at moderate revolutions, but in each case careful experiments were made previously to ensure the most suitable propeller being used with the engine in question. Trials at maximum speeds below 32 knots were not recorded, because below that speed the boat would not "plane" really properly, so the results would have been misleading. It will be unnecessary for me to ask anyone, after they have studied these figures, the question: "Is high power worth while?" especially when I say that the hull employed was built for speed, though, compared with racing craft, she was slow and heavy.

So much for engine power: now for the propellers—for, to obtain the best results, they must also be considered. No one knows much about propellers, but some designers have hit upon better rules of thumb in connection with them than others. That is about all there is in it. I have tried six different propellers on the same boat, and have carried out most exhaustive tests in each case. I started with a propeller which had been giving satisfaction for several years, but nevertheless, by fitting another of the same pitch, but of 2 in. less diameter, I increased the speed by 4 knots. Pleased with the result, I fitted this propeller to a sister-boat which was identical, as far as any boat can be, with the former, but the result was a loss of speed; so another propeller, with $\frac{1}{2}$ in. more pitch and 1 in. less in diameter,

was tried, which gave a speed that was a $\frac{1}{2}$ knot greater than that reached by the previous boat. There seems to be no rule that governs propellers, and record-breaking boats like *Miss England II.* appear to make the problem still more difficult to the uninitiated. "More Knowledge" is certainly needed, but chiefly by those who want speed with low running-costs. Let us be content meanwhile with speeds that do not exceed the minimum requisite to stem the tides round our coasts.

There's fun and freedom afloat

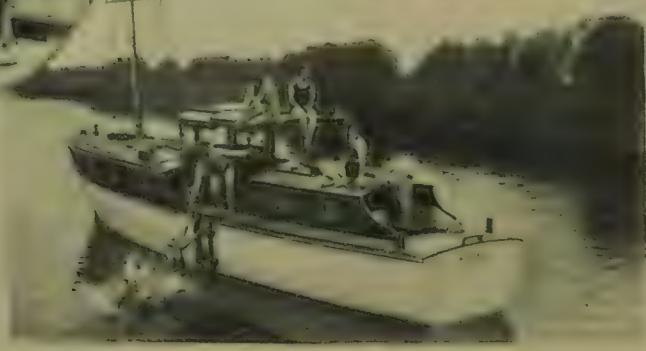
in a THORNYCROFT MOTOR BOAT

Think of the jolly care-free times you could have in a Thornycroft Motor Boat, cruising on placid rivers and broads or riding the white horses on breezy coastal seas. Here are new realms of Health and Adventure, offering rest or recreation at will, without irksome restrictions. May we send you our 32-page booklet illustrating many types of sea and river craft?

JOHN I. THORNYCROFT & CO., LIMITED
Thornycroft House, Westminster, S.W.1.



We have a number of new and second-hand craft of various types available for immediate delivery. Inspection on the Thames by appointment. Full particulars on request.



Can't Sleep—Can't Eat —Can't Work

—Victim of Self-Poisoning.

Many of us are only half ourselves, only 50 per cent. efficient, because of a foul condition of the intestines. Due to our sedentary habits and unnatural eating, our intestines become slow and sluggish and fail to move out the waste matter in time. It putrefies within us and sets up toxins and poisons that are absorbed by the system and cause a state of auto-intoxication or self-poisoning. This results in acidity, acid-indigestion, bad breath, coated tongue, headaches, irritability, lassitude, and sleeplessness.

Any person who is not feeling up to par should begin drinking hot water with the juice of half a lemon every morning upon arising. It is well to add to this a tablespoonful of Kutnow's Saline Powder, for this improves the

action of both the water and lemon juice. Kutnow's Powder is a famous natural saline-alkaline aperient that has been used for years to reduce acidity and combat putrefaction in the gastro-intestinal canal. It makes a delightful effervescent drink that anyone will relish.

Get about four ounces from any chemist and take it regularly every morning for a week. See what a difference in your physical condition, even in so short a time. Mark the better appetite you have and the improved digestion. Note the new strength and energy you feel. It's really marvellous the difference when one is internally clean. Just ask your chemist for Kutnow's Powder. Four ounces is enough to make a conclusive test.

LAUGH AS YOU READ...

"ONE AT A TIME"

By R. S. HOOPER.

("Simple Simon")

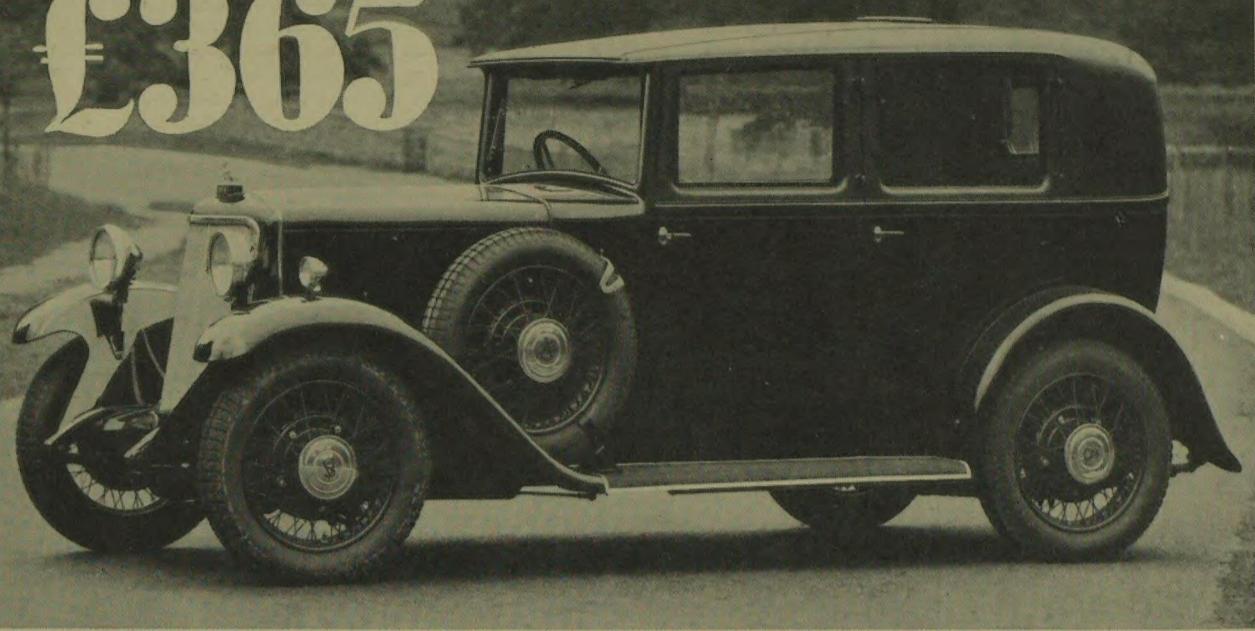
Author of "And the Next."

THE FUNNIEST BOOK OF THE YEAR

John Lane The Bodley Head.

6s. Net.

£365



Have you seen the "short fifteen"?

BIG car coachwork, magnificent 15 h.p. six cylinder engine of aircraft quality and self-changing gear—giving acceleration such as you have never experienced before; these are three features which make the Armstrong Siddeley Short Fifteen far and away the greatest value obtainable at its price.

The self-changing gear alone puts this car beyond comparison. "I have had many cars during the last 24 years," writes one delighted owner, "and seen many changes and improvements, but this, to my mind, is the most wonderful of all."

If you have not yet proved for yourself the new joy in driving, which the self-changing gear brings, if you do not know the superb ease of handling, the luxurious comfort and the economy of this outstanding British six cylinder car, arrange a trial run to-day at any Armstrong Siddeley Agents.

Go over this car point by point, drive it over roads that you know and prove by actual comparison that it is the finest "fifteen" that money can buy.

Write for a copy of Catalogue B.U. 141 and the Armstrong Siddeley 1931 Calendar and Mileage Chart.

ARMSTRONG SIDDELEY MOTORS LTD., COVENTRY.
LONDON: 10, OLD BOND STREET, W.I.

Manchester: 35, King Street West. Agents in all centres.

**ARMSTRONG
SIDDELEY**
THE CAR OF AIRCRAFT QUALITY

STAMPS Fine Selection of the Rare Stamps of all countries sent on approval at 9d in the 1/-discount off catalogue prices. G. G. Waitt "The Outspan," Whitstable, Kent.

If you see a Commercial

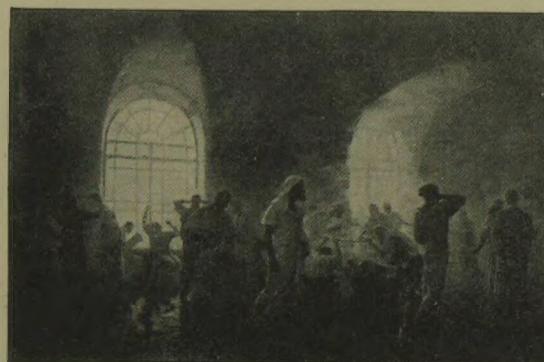
MONOMARK

such as BCM/OKETUB on an article, you can be sure it's British. Any Monomark is a complete address. You can write to it thus:—BCM/OKETUB, London, W.C.1. Details of Monomarks free from BCM MONO.W.C.1.

For cleaning Silver, Electro Plate &c.
Goddard's
Plate Powder
Sold everywhere 6d 1/- & 4/-

J. Goddard & Sons, Station Street, Leicester

If you suffer from ASTHMA
go to MONT - DORE
BRONCHIAL TROUBLES



An Inhalation room at the Mont-Dore.

After A. Aublet.

Inhalation rooms Unique in the World.

Large Thermal Establishment.

Casino — Golf,
Tennis, etc.

15th May—1st Oct.

BOOKLETS,
19, Rue Auber, PARIS (9e).



BURBERRY
BOOK
patterns
and prices,
post free.
Mention
"I.L.N."

In All Weathers

and on all occasions where there is need for Weather-proof or Overcoat, wear

THE
BURBERRY

and keep

DRY WHEN IT RAINS

The Burberry is secure against all damp. Rain rolls off it like water from a duck's back.

WARM WHEN IT'S COLD

The Burberry ensures warmth by excluding cold winds.

COMFORTABLE ALWAYS

Light and air-free, The Burberry is a pleasure to wear in every kind of weather—wet or fine, cold, mild, or even hot.

THE
BURBERRY

The World's Best Weather-proof and One of the World's Best Overcoats

BURBERRYS HAYMARKET
LONDON S.W.1

SCOTLAND

for scenery, history & romance

THE WESTERN HIGHLANDS

The trouble is, and it besets you throughout the day, that you cannot look out of both carriage windows simultaneously. At Craigendoran your train enters the Highland fastnesses. You are on the road to Fort William and Mallaig, a stretch of line which keeps you utterly absorbed. A portion of a railway system upon the scenic glories of which the pens of the mighty have expatiated many times.

The territory of Prince Charlie and his valiants. Loch Shiel, for example; they have marked with a stone the spot where a thousand Cameron and Macdonald clansmen met him when he started on that forlorn hope of his on August 19th, 1745.

FORT WILLIAM

is on the southern strand of Loch Linne almost under the shade of the lofty Ben Nevis. Wide choice of hotels, boarding houses and apartments. Sea and river fishing, boating, bathing, golf and tennis.

MALLAIG

a healthy resort perched at the entrance to Loch Nevis, is a centre for steamer excursions to any part of the North West Highlands or the Hebrides. A good service is in operation to the romantic Isle of Skye.

FREE BOOK "SCOTLAND"

from L.N.E.R. Stations, Offices and Agencies, or from Passenger Manager, L.N.E.R., Liverpool Street Station, E.C.2; York; or Waverley Station, Edinburgh; or Traffic Superintendent, L.N.E.R., Aberdeen.

KING'S CROSS for SCOTLAND

V E R Y

G O O D

G O L F

S H O E S



Dolcian

Dolcian Golf Shoes are a possession you'll prize—you'll find them giving you a steady stance from the first . . . and right to the last they'll be good-looking and comfortable. Invest in a pair of Dolcian Golf Shoes—they are a real help to your game. Obtainable from any of the Dolcian Shoe Shops.

POST ORDERS.

These should be addressed to:—

Dolcian Shoe Co., Dolcian House, Great Dover Street, London, S.E.1

Style 956 (above)—
Ski-pattern Golf Shoe
in Tan Willow Calf.
Special "Royal and
Ancient" Rubber
Sole

PAIR 21/-

THE PLAYHOUSES.

"BUSH FIRE," AT THE FORTUNE.

IN this drama of the Australian bush, it is easier to understand why Jim came to desert his wife, Marjorie, than how he lived with Martha and became the father of her two children. For though Marjorie was pleasing to the eye, her morals were of the kind to make any self-respecting husband leave home, whereas Martha was such a drab, dreary creature that it was difficult to believe in any man wishing to be found in the same shack with her. Ten years before the rise of the curtain, Jim (surname unknown) had deserted Marjorie, owing to her flagrant infidelity, and retired to the Australian bush, where he found Martha, who sewed the buttons on his pants, cooked his meals in a kerosene can, and bore him sundry children. Suddenly Marjorie, the official wife, discovered him; how, or why she wished to, was not explained. But still, she arrived, in a crêpe-de-Chine frock, high-heeled shoes, and an amorous propensity quite unbecoming to the bush, where, though men may be men, women are very seldom women. The fight between the two women for the one man was not as strong as it might have been. The theme of the play, indeed, was hardly capable of full development with a cast of three: how show the unsuitability of the wife, Marjorie, to life in the bush when there are no intruding neighbours to discuss her while awaiting her entrance in the last scene! As a novel, the subject might hold a reader, but the author's treatment of it as a play left a very friendly disposed audience cold. Miss Nancy Price was excellently horrible as Martha, but Mr. Charles Carson was mis-cast as Jim; while Miss Mary Hinton was no more than a pretty picture as the wife, Marjorie.

"LONDON WALL," AT THE DUKE OF YORK'S.

Plays dealing with business life have seldom been successful in London (if we except that rollicking farce, "It Pays to Advertise"), but Mr. John Van Druten's comedy should prove an exception to the rule. It is a sincere, human, and very amusing story of life as it is lived in lawyers' offices, though it is doubtful if ever four such typists as the Misses Hooper, Janus, Milligan, and Buxton were ever collected together under the same roof. Life from nine to six may have been drab for them, but after that hour it became gay, in every sense of the word. Miss Janus had for long had an *affaire* with a Danish diplomat; Miss Hooper one with a married man; Miss Buxton was promiscuous in her affections; and though Miss Milligan, the heroine, was eighteen and had never been kissed, she showed real aptitude for living dangerously. How Miss Milligan preserved her virtue against the assaults of the managing clerk, was left three pounds a week by an amiable but weak-minded client, and became engaged to an ambitious junior clerk in a shipping office on the ground floor, is the story of a thin but always interesting play. The author knows his types inside out: from the senior partner down to the grubby-faced office-boy they are all real people. Skilfully drawn as the characters are, the acting is even better. Not a minor rôle but is brilliantly played. Mr. Henry Mollison as a raffish young fellow with a sense of humour; Miss Marie Ney as a disillusioned senior typist; and Miss Heather Angel as the youthful heroine, gain special mention only on account of the greater importance of their parts. Every actor in the company deserves a paragraph to himself, and a whole column might be written in praise of Miss Auriol Lee as the producer.

The fifth lecture of the series arranged this winter by the Egypt Exploration Society will be given by Mr. Norman H. Baynes on Wednesday, May 13, at 8.30 p.m. in the Meeting Room of the Royal Society, Burlington House, by kind permission of the Council. The subject will be "The Beginnings of Monasticism in Egypt." There are still some tickets available to the public free for this lecture, if application is made to the Secretary, Egypt Exploration Society, 13, Taylors Square, London, W.C.1.

Spring-cleaning has been engrossing the attention of every housewife during the last few weeks, and now that the rooms are spick and span, the problem is to keep them so. The well-known "Ronuk" specialities are invaluable aids, for the floor polish is not only an excellent polisher, but has properties that help to preserve the wood and destroy disease-germs. The same applies to the furniture polish, which has no harmful effects on the most highly-polished mahogany, walnut, and other delicate woods. "Dirsof" is another spring-cleaning aid from the same firm, and is most useful for removing dirt, grease, oil, and tar from white-enamel paint, tiles, porcelain, etc. These "Ronuk" products are obtainable everywhere. A useful little book on how to convert bare boards and joinery into stained and polished woodwork can be obtained free on application to Ronuk, Ltd., Portslade, Sussex.

The L.N.E.R. announce that, commencing May 15, greatly accelerated services will be in operation between Liverpool Street and the Continent via Harwich. The journey time to destinations in Western Germany and Southern Europe will be reduced by periods of 45 minutes to no less than 7 hours. Travellers to Cologne will save 1 hour 17 minutes; to Vienna 3 hours 40 minutes; to Budapest, 6 hours 52 minutes; to Trieste, 6 hours 15 minutes; with corresponding accelerations to other towns. From the same date, through Pullman cars will be run from Flushing to Amsterdam in connection with the boat from Harwich, and this service will be accelerated by 33 minutes.

A new brand of oil, Motorine M., has now been placed on the market especially suitable for use on Morris cars. Manufactured by that old-established house of Price's Patent Candle Co., Ltd., of Battersea, London, S.W.11, this oil has been subjected to a number of long and severe tests in various types of Morris cars. In the Morris Oxford "Six," for instance, the consumption was approximately one gallon per 2000 miles on a well run-in model at least a year old. An outstanding feature of Motorine M. is its suitability for both summer and winter use. Motorists have not to bother about changing the grade of oil with the season. Also, even on the coldest nights and early mornings of this year, the engine started up at once, due to the absence of any gumminess. Added to these qualities is the virtue of retaining its viscosity at all times and in all temperatures. Consequently, Motorine M. is an economical and sure lubricant for all Morris cars and similar types of engine.

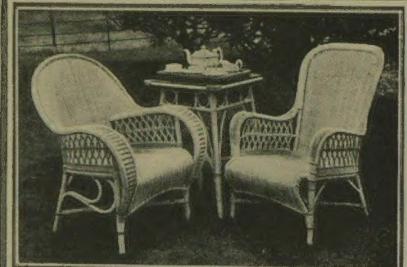
Along the Rhine + to the Alps.

THE HIGHWAY OF EUROPE.

Amsterdam, Haag, Rotterdam, Essen, Düsseldorf, Köln-Rh., Aachen, Koblenz, Wiesbaden, Frankfurt a.M., Mainz, Mannheim, Heidelberg, Karlsruhe, Baden-Baden, Freiburg, Stuttgart, Augsburg, München, Zürich, Luzern want to see you.

Illustrated Booklets and full information through
ANY TOURIST OFFICE;

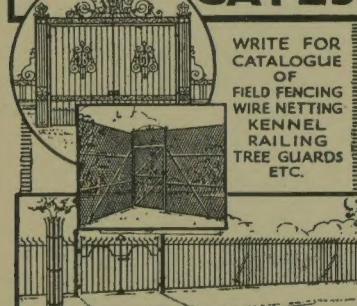
or German Railway Information Bureau,
19b, Lower Regent St., London, S.W.1.



**DRYAD
CANE FURNITURE**
for house and garden always gives satisfaction to the user because it has style, strength, durability and comfort.

STOCKED BY THE LEADING FURNISHERS
See for illustrated catalogue of many designs of chairs, tables, settees, etc. post free from Dryad Ltd. Dept. B, Leicester

**IRON AND STEEL
FENCING &
GATES**



WRITE FOR
CATALOGUE
OF
FIELD FENCING
WIRE NETTING
KENNEL
RAILING
TREE GUARDS
ETC.

**BAYLISS · JONES
& BAYLISS LTD.**
WOLVERHAMPTON AND
139/141 CANNON ST. LONDON · EC·4

**YOUR CISTERNS
IN THE ROOF**
Supplied from Brook or Spring
BY BAILEY'S "CALIBAN" RAM
NO RUNNING COSTS! AUTOMATIC!
SIR W. H. BAILEY & Co. Ltd.
Salford, Manchester.

ASTHMA

Sufferers from Asthma find instant relief in this standard remedy of 60 years standing.

4/6 a tin at all chemists.

**HIMROD'S
Asthma Cure**



The WHISKY with the BIG name



Product of the largest independent Distillers in Scotland.

**Macdonald & Muir, DISTILLERS.
LEITH; also GLASGOW and LONDON**

TERMS OF SUBSCRIPTION

(1931) TO
"THE ILLUSTRATED LONDON NEWS."
PAID IN ADVANCE.

INLAND.

Twelve Months (including Christmas Number)	£3 4 0
Six Months	1 10 0
Including Christmas Number	1 14 0
Three Months	0 15 0
Including Christmas Number	0 18 10

CANADA.

Twelve Months (including Christmas Number)	£3 1 8
Six Months	1 9 3
Including Christmas Number	1 12 6
Three Months	0 14 8
Including Christmas Number	0 17 10

ELSEWHERE ABROAD.

Twelve Months (including Christmas Number)	£3 11 4
Six Months	1 13 9
Including Christmas Number	1 17 6
Three Months	0 17 0
Including Christmas Number	1 0 4

*At Every Point of the Compass
Cuticura Preparations
Await Your Approval*

Cuticura
The Soap, pure and fragrant, used daily, cleanses and purifies, the Ointment, anti-septic and healing, removes pimples or rashes, the Talcum, pure and smooth, is ideal after bathing and shaving.

The new Cuticura Shaving Cream gives a rich, creamy lather that remains moist throughout the shave.

Soap 1s. Ointment 1s. 3d. and 2s. 6d. Talcum 1s. 3d. Sold at all chemists. British Depot: F. Newbery & Sons, Ltd., 31, Banner St., London, E.C.1.

Cuticura Shaving Cream 1s. 6d. a tube.

The New Canadian Pacific Liner
Ready Spring 1931

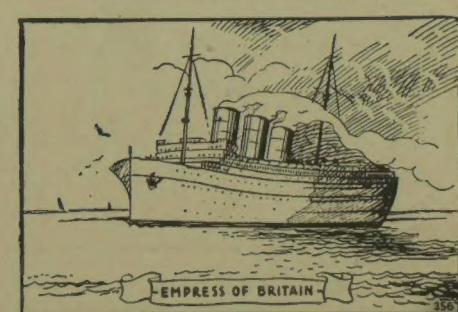
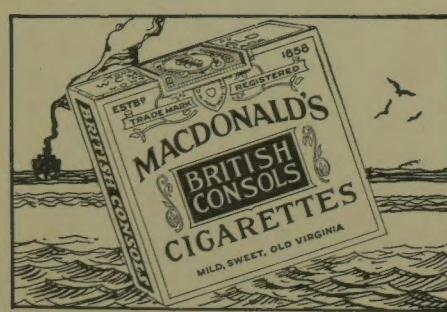
"EMPRESS OF BRITAIN"

The largest liner in the Canadian trade

**British Consols
Cigarettes**

The Largest Independent Brand in Canada

Every C.P.R. Liner to Canada carries British Consols



EVENTUALLY... *you will want...*

NO limit for single events at Official Racecourse "Tote" prices—to win, win and place, or places only.



NO limit at S.P. on Singles, Doubles, Accumulators



DAILY "Tote" Doubles (not all in) and future event Pool Doubles at "Tote" Prices.



DOUBLES and Accumulators at "Tote" prices on all races in the programme.



YOU will want to hand in your telegrams up to the advertised time of the Race or from Racecourses up to the "Off" for "TOTE" or S.P. commissions.



PAYMENT in full over lost or wrongly transmitted telegrams for commissions at Starting Price.



LETTERS accepted posted day of race.

All on credit and no vexatious restrictions.

WHY NOT NOW?

WRITE TO-DAY AND OPEN A CREDIT ACCOUNT

Douglas Stuart
STUART HOUSE SHAFTESBURY AVENUE, LONDON.